

---

# AP Art History

## Sample Student Responses and Scoring Notes

DRAFT

These exam materials may *not* be posted on school or personal websites, nor electronically redistributed for any reason without the express permission of the College Board.

These training materials may be used solely for noncommercial purposes by AP teachers and students for course exam preparation. Permission for any other use must be sought from the College Board. Teachers may reproduce these training materials in whole or in part, in limited quantities, for noncommercial, face-to-face teaching purposes, as long as the copyright notices are kept intact.

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

1. Suggested time: 30 minutes.

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 B.C.E.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Column of Trajan  
Palette of King Narmer

**2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS**



© Erich Lessing / Art Resource, NY

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Question 1**

The work shown is a battle scene from the Great Altar of Zeus and Athena at Pergamon, created c. 175 B.C.E.

Select and completely identify another work that also depicts a battle or conflict. You may select a work from the list below or any other relevant work from Ancient Mediterranean (3500 B.C.E. to 300 C.E.).

For both the Great Altar of Zeus and Athena at Pergamon and your selected work, describe the subject matter of the battle or conflict that is depicted.

Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.

Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Use specific contextual evidence from both the Great Altar of Zeus and Athena at Pergamon and your selected work in your explanation.

When identifying the work you select, you should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. You will earn credit for the identification if you provide at least two accurate identifiers, but you will not be penalized if any additional identifiers you provide are inaccurate. If you select a work from the list below, you must include at least two accurate identifiers beyond those that are given.

Column of Trajan  
Palette of King Narmer



**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Scoring Criteria**

<b>Task</b>		<b>Points</b>
<b>1</b>	<p>Selects and completely identifies another work of art from Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that also depicts a battle or conflict.</p> <p><i>When identifying the work, the student should try to include all of the following identifiers: title or designation, culture of origin, date of creation, and materials. To earn credit for the identification, the student must provide <u>at least two</u> accurate identifiers. If the student selects a work from the list provided, the student must provide <u>at least two</u> accurate identifiers <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i></p>	1 point
<b>2</b>	Accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon.	1 point
<b>3</b>	Accurately describes the subject matter of the battle or conflict that is depicted in the selected work.	1 point
<b>4</b>	Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.	1 point
<b>5</b>	Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.	1 point
<b>6</b>	Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.	1 point
<b>7</b>	Accurately uses specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.	1 point
<b>8</b>	Accurately uses specific contextual evidence from the selected work in the explanation.	1 point
<b>Total Possible Score</b>		<b>8 points</b>

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Information

*For the Great Altar of Zeus and Athena at Pergamon, describe the subject matter of the battle that is depicted.*

The Great Altar of Zeus and Athena at Pergamon depicts the epic battle between the gods of Olympus and the Earth-bound Titans, who are often referred to as giants. They are fighting for control of the Earth. In this particular detail from the Hellenistic gigantomachy frieze, the goddess Athena is shown triumphing over the winged figure of Alkyoneus, son of Gaia, the Earth goddess and mother of the Titans. Gaia is shown to the lower right, looking on in horror and raising her arm as Athena pulls Alkyoneus' head by his curls, raising him from the ground and breaking the source of his power. Nike, the goddess of victory, swoops in to crown Athena.

---

**Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 C.E. Marble.**

*For the Column of Trajan, describe the subject matter of the battle or conflict that is depicted.*

The Column of Trajan provides a visual account of two historical military campaigns led by the Roman emperor Trajan against the Dacians. It is a triumphal column that commemorates Trajan's victories in these Dacian Wars. In addition to scenes of battle, the spiral frieze depicts the Roman army building fortifications and preparing for war under Trajan's leadership. The emperor is portrayed addressing the troops, overseeing their movements, and making sacrifices to the gods. The base of the column displays an array of the enemy's weapons and armor to allude to their defeat. The Dacians are shown retreating in distress as Decebalus, their leader, is cornered against a tree. A figure representing Victory divides the frieze into two parts to distinguish the narratives of the two campaigns, with the first campaign presented toward the bottom and the second campaign presented toward the top. A personification of the Danube River marks the crossing of the Romans into Dacian territory.

*Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.*

Both the Great Altar of Zeus and Athena at Pergamon and the Column of Trajan depict triumphal battle scenes that include a sculpted personification of Victory. Both include imagery of a large number of figures engaged in battle exerting physical force. In both works, the victors are calm and controlled, while their opponents are shown in disarray and distress, in poses of defeat and submission. In the gigantomachy frieze, the Greek goddesses Athena and Nike project ideal form through their classical proportions and graceful demeanor in contrast to the reptilian, writhing bodies and contorted expressions of the Titans. On the Column of Trajan, the Roman soldiers are presented as clean-shaven and orderly as opposed to the Dacians, who are shaggy, bearded, and disorganized (if nonetheless worthy opponents of Rome).

That said, the artistic conventions used to illustrate the two battle narratives differ significantly. The Greek gigantomachy frieze appears to depict a single moment—the climax of battle—whereas the Roman triumphal column uses continuous narration to portray a more lengthy sequence of events.

The difference in imagery also relates to differing content. The Great Altar of Zeus and Athena at Pergamon depicts a mythological battle filled with winged monsters, serpents, giants, gods and goddesses, whereas the Column of Trajan recounts a historical saga with meticulous and sometimes mundane attention to detail. Perhaps for this reason, the emotional intensity and pathos pulsating from the figures in the gigantomachy frieze is barely discernable, if at all, in the figures portrayed in the Column of Trajan. In the Great Altar of Zeus and Athena at

## AP<sup>®</sup> ART HISTORY

### 2018 SCORING GUIDELINES — Version 1.0

Pergamon, the tumult of the battle is conveyed through the swirling drapery, dramatic motion, contorted poses, emotive expressions, and use of dramatic high relief that are hallmarks of Hellenistic art.

***Explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.***

Both the Great Altar of Zeus and Athena at Pergamon and the Column of Trajan use the imagery of victorious battles and heroic victors as political propaganda in the service of a powerful ruler. Both present imagery of battles in which the superiority of the victors over their enemies is absolute, suggesting to viewers that the victors possess superior qualities and abilities.

In both works, leadership is divine and/or blessed by the divine through the personification of the winged goddess of Victory. Both works depict enemy forces as defeated, implying that they lack the divine favor that has been granted to the victors.

As public displays, both works celebrated the virtues and achievements of the rulers and would also have served as warnings to any who might have considered aligning themselves with opposing forces. They show through their imagery that any threat to the prevailing power structure will be soundly defeated, thereby reinforcing the divine right to rule exerted by the victors.

***Use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.***

The relief illustrates the story of the epic battle in which the Olympian gods win control over the Earth by defeating the Titans. Like the Athenians, the rulers of Pergamon worshipped and identified with the Olympian gods. Athena was revered as the goddess of warfare and wisdom, while Zeus, her father, ruled as the supreme deity in the hierarchy of Olympian gods.

The Pergamenes, seeing their enemies as akin to the Titans, believed that they had a superior nature and higher regard for reason and civility than their enemies, whom they regarded as barbaric. Eumenes II, the patron of the Great Altar of Zeus and Athena at Pergamon, is generally thought to have commissioned this work to commemorate the victory of the earlier King Attalos I over the Gauls. The gigantomachy frieze has also been interpreted as expressing a more general metaphor for the triumph of civilization over barbarism, as opposed to commemorating a specific military victory.

The altar bearing the frieze was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace. The dominant presence of Athena on the frieze suggests that the rulers of Pergamon specifically identified with her. The Pergamenes associated themselves with Athenians and their values and envisioned their city as a “new Athens,” a haven of rational thought, rule, and discourse. The figure of Athena is even visually similar to the representation of Athena on the east pediment of the Parthenon, creating a visual connection between the two.

***Use specific contextual evidence from the Column of Trajan in the explanation.***

The column commemorates Trajan’s victories in the two Dacian wars. A good Roman emperor was regarded as ruling with divine approval. Glorifying Trajan’s victories over the Dacians was a means of demonstrating the emperor’s divine favor and underscoring his legitimacy as leader of the Roman state.

Notably, the Column of Trajan was only one feature of a large forum built with funds acquired from the Dacian campaigns. Dozens of statues of bearded Dacian warriors originally stood in the Forum of Trajan as a reminder of his triumph over these forces. The column’s location between two libraries suggests that its scroll-like frieze was

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

meant to serve as a kind of document, to present with great detail this evidence of Trajan’s strong leadership and military success.

The Column of Trajan also stands in the tradition of other Roman monuments and memorial objects that elevate the special achievements of an individual in the service of the Roman state. Special triumphal monuments, such as the Column of Trajan, and victory ceremonies, such as parades, celebrated Roman military leaders who had achieved important victories, otherwise called a “triumph.” In the time of the Roman Empire, these monuments and ceremonies were political statements that celebrated the person of the emperor as well the greatness of the Roman Empire and Roman civilization as a whole.

Although the Column of Trajan was most likely not intended to serve as a mausoleum, the Senate decided after Trajan’s death to place the emperor’s ashes inside the base, providing a clear indication of how important the Senate believed these victories over the Dacians were both to the emperor’s rule and to his legacy after death.

**Palette of King Narmer. Predynastic Egypt. c. 3000-2920 B.C.E. Greywacke.**

***For the Palette of King Narmer, describe the subject matter of the battle or conflict that is depicted.***

The Palette of King Narmer is typically interpreted as commemorating the unification of Egypt. Narmer, grasping the hair of a man kneeling before him, is shown raising a club to smite his enemy. Two victims are seen sprawling on the ground in the register below him. On the opposite side, preceded by his standard bearers, Narmer views the decapitated corpses of his defeated foes. Multiple dead figures allude to a large number of casualties. In the register below, servants restrain two catlike creatures called serpopards whose intertwined necks have been interpreted as symbolizing political unification. In the bottom register, Narmer is represented as a bull destroying a walled city, referring to his great strength in battle.

***Using specific visual evidence from both works, explain at least two similarities and/or differences in how the imagery depicts the battle or conflict.***

Both the Great Altar of Zeus and Athena at Pergamon and the Palette of King Narmer depict victors using physical force to subdue their enemies. In both works, the victors are calm and controlled; they succeed without difficulty or uncertainty. In both works, the enemies are presented in poses of defeat and submission.

In both works, the victors are clearly differentiated from their enemies in the battle by idealized form, scale, or placement. Narmer’s form is idealized as youthful and proportionate, and he appears in hierarchical scale, while Athena, classically idealized, also towers above her adversaries.

Both works include imagery of gods and goddesses to express divine involvement in the battle or conflict. In the gigantomachy frieze, the goddesses Athena and Nike are active participants. The Palette of King Narmer differs in that gods are present more as symbols or witnesses: at the top of each side of the palette are bovine heads with human faces, identified variably as Hathor, the divine mother of Egyptian kings, and Bat, the goddess of the sky. The falcon with a human arm on the back of the palette is the god Horus.

Another difference in the imagery relates to differing content. The Great Altar of Zeus and Athena at Pergamon depicts a single moment—the climax—in a mythological battle, whereas the Palette of King Narmer uses registers to portray a more lengthy sequence of events in what is most likely intended to be a historical saga.

The emotional intensity and pathos pulsating from the Pergamon figures, with their anguished facial expressions, contorted poses, diagonal forms, and dramatic higher relief, is barely discernable, if at all, in the figures portrayed

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

in the Palette of King Narmer. The Egyptian palette instead conforms to a strict set of conventions whereby the rigid forms are presented within a comparatively static composition. Unlike the overlapping, emotive figures in the gigantomachy frieze, the Egyptian forms, confined within registers, are generally isolated from one another by negative space so that the imagery of Narmer's conquest shows his ability to impose dignity and order.

***Explain one similarity in how both works use imagery of battles or conflicts to reinforce concepts of power or leadership.***

Both the Great Altar of Zeus and Athena at Pergamon and the Palette of King Narmer reinforce power and leadership through the heroic depiction of the victors, whose fearlessness and decisive action inspire confidence and trust. Both works also rely on references to the gods or divine qualities associated with the gods. In both works, leadership is divine or blessed by the divine, suggesting that victorious power has originated from a divine source.

Both Athena and Narmer demonstrate their divine status within the battle to reinforce concepts of power and leadership. They are well-proportioned, upright, and poised. Athena is portrayed with grace and calm to suggest her divine stature while King Narmer conforms, by his firm stance and superlative musculature, to traditional representations of a revered pharaoh, a god in human form.

Both works depict enemy forces as defeated, implying that they lack the divine favor that has been granted to the victors. In each work, references to divine strength are accompanied by the ability to defeat enemies.

***Use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation.***

The relief illustrates the story of the epic battle in which the Olympian gods win control over the Earth by defeating the Titans. Like the Athenians, the rulers of Pergamon worshipped and identified with the Olympian gods. Athena was revered as the goddess of warfare and wisdom, while Zeus, her father, ruled as the supreme deity in the hierarchy of Olympian gods.

The Pergamenes, seeing their enemies as akin to the Titans, believed that they had a superior nature and higher regard for reason and civility than their enemies, whom they regarded as barbaric. Eumenes II, the patron of the Great Altar of Zeus and Athena at Pergamon, is generally thought to have commissioned this work to commemorate the victory of the earlier King Attalos I over the Gauls. The gigantomachy frieze has also been interpreted as expressing a more general metaphor for the triumph of civilization over barbarism, as opposed to commemorating a specific military victory.

The altar bearing the frieze was publicly displayed on an acropolis, surrounded by prominent buildings such as a library and a palace. The dominant presence of Athena on the frieze suggests that the rulers of Pergamon specifically identified with her. The Pergamenes associated themselves with Athenians and their values and envisioned their city as a “new Athens,” a haven of rational thought, rule, and discourse. The figure of Athena is even visually similar to the representation of Athena on the east pediment of the Parthenon, creating a visual connection between the two.

***Use specific contextual evidence from the Palette of King Narmer in the explanation.***

The Palette of King Narmer is typically interpreted as commemorating the unification of Upper and Lower Egypt, which took place over an extended period of time. Narmer is shown wearing both the conical white crown of Upper Egypt and the red crown of Lower Egypt, asserting his control over a united kingdom.

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

The Egyptians revered their pharaohs as gods. The hawk-god Horus was linked with the pharaoh during his life while on Earth. The divinity of the pharaoh is supported by the presence of Horus, who controls a figure representing Lower Egypt, and the bull heads on both sides, representing Bat, the sky goddess, or Hathor, the pharaoh's divine mother. Narmer is further associated with divine qualities by slaying his enemy barefoot, signifying his committing sacred acts on sacred ground. He is carrying out a divine mission in slaying his enemies.

The same motif of a barefoot pharaoh smiting his enemy was found in a mural at Hierakonpolis and it became a standard convention of Egyptian art, used to demonstrate the divine might of Egyptian pharaohs over centuries. This motif was painted on temple walls as late as the New Kingdom, as demonstrated by its presence in the Temple of Amun-Re at Karnak. It was used to portray the pharaoh as blessed by the gods when achieving victory in battle.

The Palette of King Narmer was found within a temple dedicated to the god Horus in Hierakonpolis, the capital of Egypt during the Predynastic period. Its large size indicates that it was likely created as a ceremonial or votive object, rather than for utilitarian purposes. In this sacred context, the imagery of the gods sanctifying Narmer would have further reinforced the pharaoh's divine power.

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Scoring Notes**

Column of Trajan. Rome, Italy. Apollodorus of Damascus. Column completed 113 C.E. Marble.	
1	<p>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict. Credit will be given for <u>at least two</u> accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Culture: <b>Imperial Rome</b></li> <li>• Location: <b>Rome, Italy</b>. Also acceptable: <b>Rome</b> (<i>Note: Rome can only count as one identifier</i>)</li> <li>• May have been designed by <b>Apollodorus of Damascus</b></li> <li>• Materials: <b>Marble</b></li> <li>• Date: <b>113 C.E.</b> Also acceptable: <b>2<sup>nd</sup> century</b> OR a date within 100 years of the original</li> </ul>
2	<p>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground</b>.</li> <li>• A female figure reaches up towards Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
3	<p>Accurately describes the subject matter of the battle or conflict that is depicted in the Column of Trajan.</p> <ul style="list-style-type: none"> <li>• Trajan and his army are shown <b>waging war</b>.</li> <li>• The spiral frieze depicts the Roman army <b>building fortifications</b> and <b>preparing for war</b>.</li> <li>• The <b>emperor</b> is portrayed <b>addressing the troops</b>, <b>overseeing their movements</b>, and <b>making sacrifices</b> to the gods.</li> <li>• A <b>river god</b> provides support to the Roman army as they are shown at the beginning of the frieze.</li> <li>• The <b>base of the column</b> displays an array of the <b>enemy's weapons and armor</b> to allude to their defeat.</li> </ul>
4	<p>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• In both, the <b>victors</b> display <b>calm and control</b> while their <b>opponents</b> are in <b>disarray and distress</b>.</li> <li>• In both, the <b>victors</b> are <b>idealized unlike their opponents</b>, who are shown with reptilian bodies or shaggy beards.</li> <li>• Both include a <b>large number of figures</b> engaged in battle <b>exerting physical force</b>.</li> <li>• In both works, the <b>enemies</b> are presented in <b>poses of defeat and submission</b>.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li>• The Pergamon frieze depicts a <b>single moment</b>—the <b>climax</b> of battle—whereas the column uses <b>continuous narration</b> to portray a <b>more lengthy sequence of events</b>.</li> <li>• The Pergamon frieze depicts a <b>mythological battle</b>, whereas the column recounts a <b>historical saga</b>.</li> <li>• The <b>facial expressions, poses, and use of dramatic high relief</b> in the Pergamon frieze contribute to a <b>greater emotional intensity</b> depicted in the battle than is found in the column.</li> </ul>
5	<p>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</p> <p>See above.</p>

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"><li>• Both use the imagery of <b>victorious battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li><li>• Both present imagery in which the <b>superiority of the victors over their enemies is absolute</b>.</li><li>• In both, <b>leadership is divine or blessed by the divine</b>.</li><li>• Both depict <b>enemy forces as defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li></ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"><li>• The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li><li>• The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li><li>• The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and <b>viewed foreigners as barbaric</b>.</li><li>• This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li><li>• The <b>dominant presence of Athena</b> suggests that the <b>rulers specifically identified with her</b>.</li><li>• The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li></ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Column of Trajan in the explanation.</b></p> <ul style="list-style-type: none"><li>• The column commemorates Trajan's victories in the <b>two Dacian Wars</b>.</li><li>• Glorifying Trajan's victory demonstrates the <b>emperor's divine favor</b> and <b>underscoring his legitimacy</b>.</li><li>• The column was <b>one feature of a large forum</b> built with funds acquired from the Dacian campaigns.</li><li>• The column's location <b>between two libraries</b> suggests that its scroll-like frieze was meant to <b>serve as a document</b> of Trajan's strong leadership and military success.</li><li>• Such monuments were <b>political statements</b> that celebrated the <b>greatness of the emperor and Roman civilization</b>.</li><li>• Trajan's <b>ashes</b> were placed in the <b>base of the column</b> to underscore the victory and his legacy.</li></ul>



**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>Palette of King Narmer. Predynastic Egypt. c. 3000-2920 B.C.E. Greywacke.</b>	
<b>1</b>	<p><b>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.</b> Credit will be given for <u>at least two</u> accurate identifiers, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Culture: <b>Predynastic Egypt. Also acceptable: Egyptian</b></li> <li>• Materials: <b>Greywacke. Also acceptable: slate, green schist, OR siltstone. Stone alone is NOT acceptable.</b></li> <li>• Date: <b>c. 3000-2920 B.C.E. Also acceptable: 3<sup>rd</sup> millennium OR a date within one thousand years of the original</b></li> </ul>
<b>2</b>	<p><b>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</b></p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground</b>.</li> <li>• A female figure reaches up towards Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
<b>3</b>	<p><b>Accurately describes the subject matter of the battle or conflict that is depicted in the Palette of King Narmer.</b></p> <ul style="list-style-type: none"> <li>• Narmer is shown <b>waging war</b>, both in <b>human form</b> and as a <b>bull destroying a walled city</b>.</li> <li>• On one side of the palette, Narmer <b>raises a club</b> as he <b>holds the hair</b> of a <b>victim kneeling</b> in front of him.</li> <li>• On the other side, preceded by standard bearers, Narmer views the <b>decapitated corpses</b> of his defeated foes.</li> <li>• Servants restrain <b>mythical creatures whose necks are intertwined</b>.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both depict clearly <b>dominant victors</b> using <b>overpowering physical force</b> to <b>subdue their enemies</b>.</li> <li>• In both works, the victors are <b>calm and controlled</b>; they succeed without difficulty or uncertainty.</li> <li>• In both works, the enemies are presented in <b>poses of defeat and submission</b>.</li> <li>• Both include <b>imagery of gods and goddesses</b> to express <b>divine involvement</b> in the battle or conflict.</li> <li>• In both works, the <b>victors are differentiated</b> from their enemies by <b>idealized form, scale, or placement</b>.</li> </ul> <p><b>Differences:</b></p> <ul style="list-style-type: none"> <li>• In the Pergamon frieze, <b>gods are active participants</b> vs. in the Palette of King Narmer, gods are <b>present more as symbols or witnesses</b> (Hathor/Bat and Horus).</li> <li>• The Pergamon frieze depicts a <b>single moment</b>—the <b>climax</b>—in a mythological battle, whereas the Palette of King Narmer uses <b>registers</b> to portray a <b>more lengthy sequence of events</b>.</li> <li>• The Pergamon frieze depicts a <b>mythological</b> battle, whereas the Palette of King Narmer recounts a <b>historical</b> saga.</li> <li>• The <b>facial expressions, contorted poses, diagonal forms, and use of high relief</b> contribute to <b>greater emotional intensity</b> in the Pergamon frieze than in the Palette of King Narmer.</li> <li>• In Palette of King Narmer, the <b>use of registers, rigid forms, hierarchical scale, and negative space between figures</b> contribute to a sense of <b>dignity and order</b> missing from the Pergamon frieze.</li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p>See above.</p>

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"> <li>• Both use the imagery of <b>successful battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li> <li>• In both, <b>leadership is divine or blessed by the divine</b>.</li> <li>• Both depict <b>enemy forces</b> as <b>defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li> </ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"> <li>• The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li> <li>• The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li> <li>• The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and viewed <b>foreigners as barbaric</b>.</li> <li>• This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li> <li>• The <b>dominant presence of Athena</b> suggests that the <b>rulers specifically identified with her</b>.</li> <li>• The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li> </ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Palette of King Narmer in the explanation.</b></p> <ul style="list-style-type: none"> <li>• The palette is typically interpreted as <b>commemorating the unification of Upper and Lower Egypt</b>.</li> <li>• Narmer is shown wearing the <b>crowns of both Lower and Upper Egypt</b>, suggesting <b>his role in the unification</b>.</li> <li>• The Egyptians <b>revered their pharaohs as gods</b>. The <b>hawk-god Horus</b> was <b>linked with the pharaoh</b> during his life while on Earth. As such, the pharaoh assumed a divine role as the representation of Horus on Earth.</li> <li>• The <b>divinity of the pharaoh</b> is also <b>supported by the bull heads</b> on both sides represent either <b>Bat</b>, the sky goddess, or <b>Hathor</b>, the pharaoh's divine mother.</li> <li>• King Narmer is associated with divine qualities by <b>slaying his enemy barefoot</b>. Being barefoot signifies that Narmer is on <b>sacred land</b> committing <b>sacred acts</b>. He is carrying out a divine mission in slaying his enemies.</li> <li>• The palette was <b>found within a temple</b> dedicated to the god Horus in Hierakonpolis.</li> <li>• Its large size suggests that it was created as a <b>ceremonial object</b>, rather than for utilitarian purposes.</li> </ul>

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>Alexander Mosaic from the House of Faun, Pompeii. Republican Roman. c. 100 B.C.E. Mosaic.</b>	
<b>1</b>	<p><b>Selects and completely identifies one work of art from the Ancient Mediterranean (3500 B.C.E. to 300 C.E.) that depicts a battle or conflict.</b> Credit will be given for <u>at least two</u> accurate identifiers taken from the following list:</p> <ul style="list-style-type: none"> <li>• Title: <b>Alexander Mosaic from the House of Faun.</b> Also acceptable: <b>Alexander Mosaic</b></li> <li>• Culture: <b>Republican Rome.</b> Also acceptable: <b>Roman</b></li> <li>• Location: <b>Pompeii</b></li> <li>• Materials: <b>Mosaic</b></li> <li>• Date: <b>c. 100 B.C.E.</b> Also acceptable: <b>1<sup>st</sup> century B.C.E.</b> OR a date within 100 years of the original</li> </ul>
<b>2</b>	<p><b>Accurately describes the subject matter of the battle that is depicted in the Great Altar at Pergamon.</b></p> <ul style="list-style-type: none"> <li>• The <b>gods</b> are shown <b>waging war</b> against other powerful beings.</li> <li>• <b>Athena</b> is shown triumphing over a winged figure, <b>pulling his head</b> by his curls and <b>raising him from the ground.</b></li> <li>• A female figure reaches up towards Athena and looks on in horror.</li> <li>• A winged figure flies into the scene and crowns Athena.</li> </ul>
<b>3</b>	<p><b>Accurately describes the subject matter of the battle or conflict that is depicted in the <i>Alexander Mosaic</i>.</b></p> <ul style="list-style-type: none"> <li>• The subject is a <b>battle between</b> the soldiers of <b>Alexander the Great</b> and <b>another army.</b></li> <li>• <b>Soldiers</b> coming from the left, led by Alexander, <b>attack troops</b> coming from the right, who <b>panic and flee.</b></li> <li>• Alexander charges into the fray on his horse, already having thrust his spear through the body of the foremost enemy soldier.</li> <li>• <b>Corpses</b> of soldiers and horses litter the ground. A dying soldier's <b>pain-stricken face</b> is <b>reflected in his shield.</b></li> <li>• As the <b>opposing leader looks back</b> at Alexander in <b>shock and anguish</b>, his driver tries to turn the chariot to retreat.</li> <li>• The <b>opponents are confused and panicked</b>, frantic in their efforts to retreat.</li> </ul>
<b>4</b>	<p><b>Accurately uses specific visual evidence from both works to explain ONE similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p><b>Similarities:</b></p> <ul style="list-style-type: none"> <li>• Both depict clearly <b>dominant victors</b> exercising <b>overpowering physical force</b> to <b>subdue their enemies.</b></li> <li>• In both works, the victors are <b>calm and controlled</b>; they succeed without difficulty or uncertainty.</li> <li>• In both, the victors appear <b>unconcerned with their own safety</b>, having minimal weapons or protective gear.</li> <li>• Both depict the heat of battle as <b>emotionally intense and dramatic</b>, employing <b>agonized expressions, crowded composition, contorted poses, and diagonal forms.</b></li> <li>• Both works heighten the violence of war by bringing the <b>chaotic action out into the space of the viewer.</b> The relief's figures <b>spill out onto the steps</b>, while the mosaic's foreground figures are radically <b>foreshortened.</b></li> <li>• In both, the enemies are shown in <b>poses of defeat and submission.</b></li> <li>• Both works emphasize the suffering of the losers and <b>evoke pathos</b> from the viewer. The mother of Athena's foe appears to beg for mercy, while Alexander's opposing general is grief-stricken at the death of his forward guard.</li> </ul> <p><b>Difference:</b></p> <ul style="list-style-type: none"> <li>• Pergamon's combatants are <b>mythological beings</b>, while the mosaic portrays <b>human soldiers</b> in a <b>historical battle.</b></li> </ul>

**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>5</b>	<p><b>Accurately uses specific visual evidence from both works to explain ANOTHER similarity OR difference in how the imagery depicts the battle or conflict.</b></p> <p>See above.</p>
<b>6</b>	<p><b>Accurately explains ONE similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership.</b></p> <ul style="list-style-type: none"> <li>• Both use the imagery of <b>successful battles</b> and <b>heroic victors</b> as <b>political propaganda</b> serving a <b>powerful ruler</b>.</li> <li>• Both depict <b>enemy forces</b> as <b>defeated</b>, suggesting they <b>lack the divine favor</b> that has been granted to the victors.</li> </ul>
<b>7</b>	<p><b>Accurately uses specific contextual evidence from the Great Altar at Pergamon in the explanation.</b></p> <ul style="list-style-type: none"> <li>• The <b>gigantomachy</b> tells the story of the <b>Olympian gods winning control over the Earth by defeating the Titans</b>.</li> <li>• The <b>Greeks worshipped numerous gods</b>. <b>Athena</b>, daughter of Zeus, was revered by the Greeks as the <b>goddess of warfare and wisdom</b>.</li> <li>• The Greeks prized their culture as an <b>embodiment of civilization and reason</b> and viewed <b>foreigners as barbaric</b>.</li> <li>• This work is thought to have been commissioned to <b>commemorate an earlier victory over the Gauls</b>.</li> <li>• The <b>dominant presence of Athena</b> suggests that the <b>rulers specifically identified with her</b>.</li> <li>• The altar was <b>publicly displayed</b> on an acropolis, surrounded by prominent buildings such as a library and a palace.</li> </ul>
<b>8</b>	<p><b>Accurately uses specific contextual evidence from the Alexander Mosaic in the explanation.</b></p> <ul style="list-style-type: none"> <li>• The mosaic recounts the <b>battle between</b> the forces of <b>Alexander the Great</b> and those of <b>Darius III</b>, the Persian king. It is often identified as the <b>Battle of Issus</b>, one of the clashes leading to the Greeks' <b>defeat of the Persian empire</b>.</li> <li>• The victory refers in a larger sense to <b>Alexander's achievement in unifying Greece and gaining control of a vast territory</b>, along with the pride Greeks took in the <b>spread of their culture through conquest</b>.</li> <li>• Alexander embraced the idea that he was the <b>son of a god</b> and therefore <b>invincible</b>.</li> <li>• The <b>floor mosaic</b> is located in an <b>upscale villa in Pompeii</b>. Believed to be a <b>copy of a Greek painting</b>, it demonstrates the <b>status Romans bestowed upon Greek art</b>.</li> </ul>

1.

The Palette of King Narmer from ~~ancient~~ Egypt also depicts a battle/conflict. It was created around 1200 B.C.E. from greywacke by the ancient Egyptians.

The Great Altar of Zeus and Athena at Pergamon depicts a battle between <sup>/the Greek gods</sup> Athena and the giants. Athena is depicted as victorious, and she drags one giant by the head to <sup>submit/kneel down</sup> ~~submit~~ before Zeus. Zeus is ~~symbolically~~ represented symbolically by an eagle with thunderbolts. The earth mother looks on as her <sup>In her other arm, Athena holds a shield.</sup> children, the giants, are defeated. The Palette of King Narmer illustrates the unification of upper and lower Egypt. The double crown with the symbols of both represents the ruler's power and authority ~~throughout~~ throughout the entire area, both regions. The Palette of King Narmer specifically may reference the concept of unification and/or <sup>the</sup> ~~an~~ actual event. The subject matter supports the idea of several smaller factions or states competing for dominance prior to Egypt's unification under a central kingdom and figure.

In both works, positioning of the central figure in the middle of the work is used to show power and dominance in battle. Athena stands upright, while the giant's body is twisted diagonally with one leg bent and the other extended horizontally. Her head is also on a higher plane than any of the other figures. Thus, she appears taller, larger, and ~~more~~ victorious. Likewise, the use of hierarchies of scale in the Palette of King Narmer also shows the king standing tall, upright, and much larger than the other figures to convey his importance. He occupies the center space of the palette as well. ~~symbolically~~

The scene in the ~~the~~ Great Altar of Zeus and Athena at Pergamon appears very dynamic. ~~the battle~~ The battle is heated and there is a lot of motion

involved; lines created by the figures' limbs are diagonals and ~~appear~~ seem to swirl around Athena. Athena's own clothing appears to be in motion. Swept with her outstretched arms and bent, striding legs. By contrast, The Palette of King Narmer is a more outcome-oriented depiction of the unification ~~work~~ as a concept. It features much more still figures in more formal stances as opposed to dynamic scenes from the middle of a battle. Finally, figures<sup>and objects</sup> in The Palette of King Narmer are depicted in low-relief carving, contributing to the ~~work's~~ portrayal of battle as its resolution/through its victor. The contrasting deeper relief carving in the Great Altar of Zeus and Athena at Pergamon makes use of negative space and shadows cast by folds of drapery ~~and~~ or elevated limbs to create three-dimensionality. This depicts the battle from the perspectives of the victor and the slain, while allowing the viewer to ~~see~~ experience all of it as if directly in the middle of a scene.

In context, Athena and the gods represent the Greek people while the giants represent foreigners or enemies. Thus, Athena's victory alludes to the victory of Greece and the strength of the civilization over invaders like the Persians. In The Palette of King Narmer, the king's ~~new~~ headpiece has 2 parts representing ~~upper~~ upper and lower Egypt. Other accessories and objects he hold, as well as figures and objects around him, are of religious significance. Both works use connections to the gods to evoke a sense of power and leadership <sup>in</sup> ~~the~~ battle, with the people<sup>/civilizations</sup> represented indirectly by a powerful figure. Like <sup>now</sup> Athena was a goddess, the Egyptians viewed their pharaoh as a god on Earth.

Begin your response to Question 1 here.

One work of art that shows similarities to the Great Altar of Zeus and Athena at Pergamon is the Column of Trajan. The Column of Trajan is from the Roman Empire, Classical Period. It is made of stone and concrete. In the Great Altar of Zeus and Athena at Pergamon, the Greek gods are battling the giants. Athena grasps a giant's head in one hand, and her shield in another. Other giants lay defeated by Athena, others in pain and anguish. A serpent crawls around the giant on the left. This battle scene at the Great Altar of Zeus is also representative of the defeat of the Gauls, with the giants symbolizing the Gauls.

The Column of Trajan depicts the preparation, battle, and outcome of Trajan's war. It documents the growing and constructing of Trajan's army, the eventual battle, and triumph of Trajan's army. All of this takes place in a band, sculpted into a column, that spirals along the length until it reaches the top. It shows how the soldiers prepared for war, and the celebration of Trajan in chronological order, with the first events at the bottom, and the final events at the top.

Both the Great Altar of Zeus and the Column of Trajan are similar, because they both are carved into stone and rock. The reliefs of the Great Altar of Zeus line the ~~sides~~ <sup>inner</sup> sides of the Altar, facing the viewer as they walk up the stairs. The Column of Trajan is a relief carved into a column, and the viewer views it from bottom to top.

A difference between these works of art is that the Great Altar of Zeus depicts a battle between gods and giants, while the Column of Trajan documents a real, historical conflict. The conflict on the Great Altar is depicted with impressive gods, death wings and serpents, seemingly gliding around the battlefield, posing in cinematic positions, as they defeat the giants. The Column of Trajan depicts its conflict in a much more grounded manner. The soldiers are lined up in traditional Roman formations, and the battle scenes are less dramatic than the Great Altar of Zeus.



A similarity between the Great Altar of Zeus and the Column of Trajan, is how the allies are depicted, and how the enemies are depicted. In both works, both the gods and Roman army, are depicted as refined, cultured people. The gods are graceful and refined in battle, and the Romans show organization and unity. In both works the enemies are depicted as lesser beings. The giants are sculpted in horrid positions, with faces of despair. They wear no clothing, while the gods do. The same can be said for Column of Trajan. During the conflict depicted on the carving, the enemies of Rome are ~~portrayed~~ <sup>portrayed</sup> as barbaric, with no resolve.

Both works reinforce concepts of power and leadership with their depictions of triumph of the enemy. In the Great Altar of Zeus, the gods are shown as powerful mighty beings, coming out on top of the giants. They are reflective of the Greeks themselves, while the giants are the Gauls. This historical battle between the Greeks and Gauls, remembered by the Great Altar, depicts the Greeks and elevates them to the likeness of the gods. Similarly, in the Column of Trajan, this piece of art was, like many pieces of Roman art, used as propaganda to celebrate their

current ruler, who was Trajan. The column depicted Trajan as a fierce leader, who showed great command over his army, and was responsible for Rome's triumph. The column was commissioned to celebrate Trajan, and reinforce his depiction to the Roman people as a strong and powerful leader. The Column of Trajan would be put on display for Roman citizens to view, and the exposure to the heroic depiction of Trajan on the column, would have strengthened his position as a leader, and boosted his approval. By providing the population with depictions of their emperor exclusively limited to attributes of heroicism and leadership, the public's view of Trajan would be shaped into their ideal leader.

Begin your response to Question 1 here.

Both the Great Altar of Zeus and Athena at Pergamon and Trajan's Column depict similar yet different Greco-Roman conquests. The latter, part of the Roman Trajan's Forum from the 2<sup>nd</sup> century CE in marble, conveys a similar narrative. In the Great Altar, the selected ~~scene~~<sup>relief</sup> depicts Athena and an accompanying Nike claiming victory in combat over the children of Gaia, the Titans. The Column of Trajan ~~also~~ depicts a narrative that documents and glorifies the subjugation of the Dacians in modern-day Romania under the leadership of Emperor Trajan. Following the established Greco-Roman tradition, both works ~~depict~~ are sculpted as high reliefs carved into marble. Additionally, both depictions of war are distributed across the length of a structure, winding around the walls of the Great Altar or snaking up the column of Trajan respectively. However, these works demonstrate differences in regards to scale; the Great Altar follows in the Hellenistic sculptural tradition of the 2<sup>nd</sup> century BCE, featuring high reliefs ~~that~~ that embolden drama and aesthetics through contrasting light and shadowed spaces within the sculpture. Given the limitations of working onto a column, the Column of Trajan is still complete with high reliefs, but it lacks the size and grandeur present at the Great Altar. Moreover, by depicting specific narratives, both the Greeks and Romans sought to underline their works with motifs of power. As in the Greek tradition, the mythological scene of the Great Altar essentially functions as an allegory for the supremacy of Greek culture in Anatolia in the aftermath of Hellenization precipitated by Alexander of Macedon. Thus, the temple reaffirms Greek cultural dominance and power in Pergamon. Similarly, the Column of Trajan served as one of

P<sup>11</sup>/2

Imperial Rome's demonstrations of its unmatched cultural and military hegemony. By depicting the conquest of Dacia, a land considered a bulwark of barbarians, Rome was implicitly displaying its power, enhanced by the function of ~~as~~ the column as a public monument. <sup>Therefore</sup> ~~Thus~~ it reinforced Roman power to the denizens of Rome and its larger empire on a daily basis.

Begin your response to Question 1 here.

Another work that portrays a battle is the Ludovisi Battle Sarcophagus, made of marble. It is Late Imperial Roman.

In the Great Altar of Zeus and Athena at Pergamon, a battle ~~is taking place~~ <sup>from</sup> Greek ~~mythology~~ <sup>mythology</sup> is taking place between Greek gods and goddesses and giants. The gods and goddesses are shown achieving a clear ~~victory~~ victory over the giants. In the Ludovisi Battle Sarcophagus, the Romans are shown defeating barbarians in a battle.

Both works are rendered using ~~relief~~ relief sculpture, so that the effects of light create shadows ~~across~~ throughout the work. ~~The Ludovisi Battle Sarcophagus however, the~~ The relief technique also creates works that seem to jump out at the viewer, which is evident in both works. A difference is that the battle sarcophagus demonstrates the overwhelming, entangled composition ~~more~~ iconic to Late Imperial Roman works, where figures are piled on top of each other with little negative space or plane. The battle scene from the Great Altar contains figures that are spaced further apart and seem to be able to breathe.

Both works use a central figure rendered in a powerful physical position to showcase who is winning the battle. In the Great Altar, Athena is positioned centrally. Both of her arms are outstretched and pushes down a giant with her right hand. Her body is not writhing in pain, as are the giants; instead, she is calm and clearly in control. Similarly, in Ludovisi Battle Sarcophagus, a Roman leader is sculpted at the top center of the work. His arms are also outstretched and his face remains calm and serene, a clear contrast to the chaos of the rest of the battle scene. Both societies wanted to use the works as larger allegories to show their power and prestige. Anyone walking up the stairs of the Great Altar ~~was~~ could notice the power and

Z<sup>8</sup>/2

grave of Athena and other Greek gods or goddesses, defeating the giants and understanding that the Greek society was not to be tested, as they would clearly win. This is true for Rome, as well. The barbarians seem untamed and mangled compared to the calm, controlled, and smoothly scripted Roman leader and other Roman soldiers, ~~displaying~~ <sup>sending a</sup> greater message of Rome's power and glory.



XIII

The Great Altar of Zeus and Athena at Pergamon is a piece depicting the triumph of the Greek goddess Athena in battle. A similar piece that depicts battle or conflict is the Temple of Athena Nike. This temple is located in the Greek city of Athens and was created by the Athenian people. The Temple celebrates Athena Nike, a form of the goddess Athena that is victorious, therefore, it is a temple celebrating the victories of the Athenian people. The sides of the temple are decorated with battles between the Greeks and other groups such as the Amazons. This piece is similar to the Great Altar of Zeus and Athena at Pergamon because they both depict scenes of conflict. In the Great Altar of Zeus and Athena at Pergamon, Athena is fighting against other mythical creatures and defeating them. The fights shown on the Temple of Athena Nike also depict conflict and all of them result in the Greeks being victorious. Also both pieces ~~are dedicated~~ include the victory of Athens or the Greeks. The Temple of Athena Nike includes the victory of the Greek people and the Great Altar of Zeus and Athena at Pergamon depicts the victory of Athena, a ~~greek~~ Greek goddess therefore showing their victory. The imagery of battle in both pieces reinforces the concepts of power and leadership due to how both show the power of Greeks or Greek deities. In

XIII/2

the Great Altar of Zeus and Athena at Pergamon the piece indicates that Athena is stronger than her enemies thus showing the power of Greeks and their deities. The Temple of Athena Nike was built in order to display the victories of the Athenian people therefore easily conveys the power of Greece. The ~~g~~ battles that line the sides of the temple are all of Greeks being victorious in the fights they have been in and thus reinforces their power over their enemies. Therefore, both the Great Altar of Zeus and Athena at Pergamon and the Temple of Athena Nike share many similarities and express the power of the Greek people.



The Great Altar of Zeus at the Pergamon depicts a battle scene of the Romans fighting their rival. Similarly, the column of Trajan also depicts ~~war~~ war scenes against the Barbarians. Both artworks are carved sculptures. They both show dramatic fight scenes that show how their rivals are inferior. Both imagery shows exaggerated expressions of pain, ~~and~~ suffering and defeat. In the Great Altar of Zeus, three figures intertwine with Athena, showing her power and leadership. One grabs onto her right arm while the other two reach for <sup>a state of imbalance</sup> ~~her~~ <sup>her</sup> arm. On the ~~other~~ other hand, Trajan's troops, in the column of Trajan ~~do~~ appear strong and mighty, unlike the Barbarians who are portrayed as hairy, unkempt and unorganized. This clear ~~difference~~ differentiation ~~establishes~~ <sup>proves</sup> establishes the continuous theme of "us and the other".

The Altar of Zeus came from the Romans during the Renaissance era. It's carved from limestone.

The Column of Trajan came from the Greeks. It was part of Trajan's forum where citizens could go for social, political and work gatherings. It's a space built for the people, while the name sticks to the people of Trajan's great efforts during war. There's a market ~~place~~ and library that's also named after him.

G11

~~was a place to celebrate and promote the~~  
was a place to celebrate and promote the  
region's accomplishments and strength.

STANDARD OF UR FROM ANCIENT EGYPT ALSO DEPICT A BATTLE SCENE ON ONE SIDE. IN THE STANDARD OF UR THERE'S HORSES AND PEOPLE FIGHTING AND BEING CRUSHED. IN THE GREAT ALTAR OF ZEUS AND ATHENA IT'S THE GODS FIGHTING SOME GIANTS, THERE'S LIKE SERPENTS WRITHERING AROUND AND ANGELS FLYING THROUGH. MOST OF THE FACES ARE BROKEN OFF BUT YOU CAN STILL SENSE ANGUISH.

ONE SIMILARITY W/ STANDARD OF UR AND GREAT ALTAR OF ZEUS AND ATHENA IS THE FIGHT OF GOOD VS. EVIL. SERPENTS ARE typically DEPICTED AS BAD AND THE ANGELS ARE BEING CONSTRAINED BY THEM. LIKEWISE W/ STANDARD OF UR THEY'RE FIGHTING TO KEEP THEIR LAND/RIGHTS

ONE DIFFERENCE IS THE POWER FIGURES AND PEOPLE WITHIN. ONE IS GODS AND ANGELS AND THE OTHER IS A KING AND SOLDIERS.

THE BATTLES REINFORCE CONCEPTS OF power THROUGH A CENTRAL LEADER. IN GREAT ALTAR OF ZEUS AND ATHENA THERE'S THE LARGER CENTRAL FIGURE WITH A SHIELD STRIDING THROUGH THE ~~SEA~~ SCENE WHICH SHOWS A SENSE OF LEADERSHIP. IN STANDARD OF UR THERE'S THE KING COMMANDING EVERYONE.

Begin your response to Question 1 here.

The Great Altar of Zeus and Athena at Pergamon showcases the <sup>physical</sup> might of those gods against an evil force, in this instance titans, in battle. While the Palette of King Narmer shows a battle of Egyptian gods. Both works use myths as allegorical symbols to represent the cultures military greatness; they are also both carved; although <sup>with</sup> different materials on different scales.

# AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 1

Sample Identifier: K10

Score: 8

- **Task 1:** The response selects and completely identifies the Palette of Narmer with at least two additional identifiers. The response states that it is made of greywacke and that it was created by the ancient Egyptians. The date of 1200 C.E. is not correct. (1 point earned)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the work “depicts a battle between Athena/the Greek gods and the giants.” It also provides additional descriptive information about the work, including a reference to the “earth mother” who “looks on as her children, the giants, are defeated.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Palette of Narmer. It states that the work “illustrates the unification of Upper and Lower Egypt.” (1 point earned)
- **Task 4:** The response accurately uses specific visual evidence to explain a similarity in how the imagery depicts the battle or conflict. It states that both works use “positioning of the central figure in the middle of the work” to demonstrate dominance. The response provides visual evidence of the battle by stating how “Athena stands upright, while the giant’s body is twisted diagonally.” It also states how the Palette of Narmer “shows the king standing tall, upright, and much larger than the other figures to convey his importance.” (1 point earned)
- **Task 5:** The response accurately uses specific visual evidence to explain a difference in how the imagery depicts the battle or conflict. The response states how the Altar of Zeus and Athena at Pergamon is dynamic with “a lot of motion involved” in contrast to the Palette of Narmer, which “is a more outcome-oriented depiction.” The suggestion of movement in the altar, created by diagonal limbs and clothing “swept with her outstretched arms,” is not present in the palette, which “features much more still figures in more formal stances as opposed to dynamic scenes from the middle of a battle.” (1 point earned)
- **Task 6:** The response accurately explains one similarity in how the imagery of battle or conflicts in both works reinforces concepts of power or leadership. The response states that both works “use connections to the gods to evoke a sense of power and leadership in battle, with the people/civilizations represented indirectly by a powerful figure.” (1 point earned)
- **Task 7:** The response uses specific contextual evidence from the Altar of Zeus and Athena at Pergamon in the explanation. It supports the idea of power and leadership by referencing how “Athena and the gods represent the Greek people while the giants represent foreigners or enemies.” The response further states how “Athena’s victory alludes to the victory of Greece and the strength of the civilization.” (1 point earned)
- **Task 8:** The response uses specific contextual evidence from the Palette of Narmer in the explanation. It ends by stating that “the Egyptians viewed their pharaoh as a god of Earth,” strongly supporting the notion that power is derived by means of “connections to the gods.” It also provides additional contextual evidence when it explains early in the response how both Upper and Lower Egypt is represented by a double crown. Further information about the crown is given towards the end, stating that the “headpiece has 2 parts representing Upper and Lower Egypt.” (1 point earned)

Sample Identifier: H9

Score: 7

- **Task 1:** No point earned: The response only provides one correct identifier for the Column of Trajan instead of the two required. It identifies the work as originating “from the Roman Empire.” An accurate identifier for the medium is marble rather than “stone and concrete.” (0 points)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response notes that in the work, “the Greek gods are battling the giants.” It further states, “Athena grasps a giants head in one hand, and her shield in another.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Column of Trajan. It states that the work “depicts the preparation, battle, and outcome of Trajan’s war.” It further

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

states that the work “documents the growing and constructing of Trajan’s army, the eventual battle, and triumph of Trajan’s army.” (1 point earned)

- **Task 4:** The response accurately uses specific visual evidence to explain a difference in how the imagery depicts the battle or conflict. The response states that the altar “depicts a battle between gods and giants, while the Column of Trajan documents a real, historical conflict.” It supports this difference with visual evidence by describing the imagery of the altar as depicting “impressive gods, wings and serpents, seemingly gliding around the battlefield, posing in cinematic positions.” It also describes the column as depicting soldiers “lined up in traditional Roman formations.” According to the response, the result of this difference is that the imagery of the column is “less dramatic” than that of the altar. (1 point earned)
- **Task 5:** The response accurately uses specific visual evidence to explain a similarity in how the imagery depicts the battle or conflict. It states that the two works are similar in “how the allies are depicted, and how the enemies are depicted.” It provides visual evidence, citing how the both the gods and the Roman army “are depicted as refined, cultured people” with the gods being “graceful and refined” and the Romans showing “organization and unity.” In both works, the response also states, the enemies are depicted as “lesser beings.” The giants are “in horrid positions, with faces of despair” while the enemies of the Romans are “portrayed as barbaric.” (1 point earned)
- **Task 6:** The response accurately explains one similarity in how the imagery of battle or conflicts in both works reinforces concepts of power or leadership. The response states that both “reinforce concepts of power and leadership with their depictions of triumph of the enemy.” Although this response would have been more effective had it read “triumph over the enemy” instead of “triumph of the enemy,” the intended meaning is clear from the written passages that follow. (1 point earned)
- **Task 7:** The response uses specific contextual evidence from the Altar of Zeus and Athena at Pergamon in the explanation. It supports the idea of power and leadership by referencing how the gods “are reflective of the Greeks themselves, while the giants are the Gauls.” (1 point earned)
- **Task 8:** The response uses specific contextual evidence from the Column of Trajan in the explanation. It explains how the column was “used as propaganda to celebrate their current ruler.” It further states how the column “would be put on display for Roman citizens to view, and the exposure to the heroic depiction of Trajan on the column, would have strengthened his position as a leader, and boosted his approval.” (1 point earned)

#### Sample Identifier: P11

Score: 6

- **Task 1:** The response selects and completely identifies the Column of Trajan with at least two additional identifiers. The response states that it is Roman, from the 2<sup>nd</sup> century C.E., and made in marble. (1 point earned)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the work “depicts Athena and an accompanying Nike claiming victory in combat over the children of Gaia, the Titans.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Column of Trajan. It states that the column “documents and glorifies the subjugation of the Dacians in modern-day Romania under the leadership of Emperor Trajan.” (1 point earned)
- **Task 4:** No point earned: The response does not explain a similarity or difference between the two works in how the imagery depicts the battle or conflict. Instead, the response focuses merely on form, comparing the two works in terms of how the works were made using sculptural relief or scale. To earn the task points, the response would need to demonstrate how using high relief or scale intensifies the impact of the imagery in both works. The response does mention this for the altar, by stating how the altar features “high reliefs that embolden drama and aesthetic through contrasting light and shadowed spaces,” but it does not cite visual evidence from the Column that convincingly demonstrates how the Roman monument uses high relief in a similar way. (0 points)
- **Task 5:** No point earned: The response does not explain another similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 6:** The response accurately explains one similarity in how the imagery of battle or conflicts in both works reinforces concepts of power or leadership. The response states that “by depicting specific

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

narratives, both the Greeks and Romans sought to underlay their works with motifs of power.” (1 point earned)

- **Task 7:** The response uses specific contextual evidence from the Altar of Zeus and Athena at Pergamon in the explanation. It supports the idea of power and leadership by referencing “the aftermath of Hellenization precipitated by Alexander of Macedon.” In this way, the temple “reaffirms Greek cultural dominance.” (1 point earned)
- **Task 8:** The response uses specific contextual evidence from the Column of Trajan in the explanation. It supports the idea of power or leadership by referencing its “cultural and military hegemony” and its display as a “public monument” that “reinforced Roman power to the denizens of Rome and its larger empire on a daily basis.” (1 point earned)

**Sample Identifier: Z8**

**Score: 5**

- **Task 1:** The response selects and completely identifies the Ludovisi Battle Sarcophagus with at least two identifiers. Because the sarcophagus is not listed as a possible choice, the title of the work counts as an identifier. The response provides two additional identifiers even though it only needs one more. The response identifies the work as being made of marble and as Late Imperial Roman. (1 point earned)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the battle “is taking place between Greek gods and goddesses and giants.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Ludovisi Battle Sarcophagus. It states in the sarcophagus, “the Romans are shown defeating barbarians in a battle.” (1 point earned)
- **Task 4:** The response accurately uses specific visual evidence to explain a similarity in how the imagery depicts the battle or conflict. It states that “both works use a central figure rendered in a powerful physical position to showcase who is winning the battle.” It provides visual evidence from the altar by describing Athena as “positioned centrally” with “both of her arms are outstretched.” It also provides visual evidence for the sarcophagus, stating that “a Roman leader is sculpted [sic] at the top center of the works” also with his arms outstretched. It further states that “his face remains calm and serene, a clear contrast to the chaos of the rest of the battle scene.” (1 point earned)
- **Task 5:** No point earned: The response does not explain another similarity or difference between the two works in how the imagery depicts the battle or conflict. Although it addresses visual characteristics of the work in regard to composition and the use of negative space, it does not go further to address the imagery of the battle or conflict. (0 points)
- **Task 6:** No point earned: The response does not accurately explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. It refers to the works both “as larger allegories to show their power and prestige.” While both works may contain some allegorical imagery, the response does not clarify how the allegorical content relates to power. (0 points)
- **Task 7:** The response uses specific contextual evidence from the Altar of Zeus and Athena at Pergamon in the explanation. It supports the idea of power and leadership by referencing how “anyone walking up the stairs of the Great Altar could notice the power and grace of Athena and other Greek gods or goddesses defeating the giants and understand that the Greek society was not to be tested, as they would clearly win.” By referencing the actual physical context of the sculptural work, the response provides contextual evidence that relates to concepts of power and leadership by describing the impact the imagery originally had on its intended audience. (1 point earned)
- **Task 8:** No point earned: The response does not provide contextual information about the Ludovisi Battle Sarcophagus in the explanation. The reference to barbarians is too general to qualify for specific contextual evidence. One possibility where the response could have earned the point would be the mention of the constant threat of invaders, such as the Goths, in the borderlands of the late Roman empire to receive this point if used to support an explanation regarding power or leadership. (0 points)



## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

**Sample Identifier: X11**

**Score: 4**

- **Task 1:** The response selects and completely identifies the Temple of Athena Nike with at least two identifiers. Since the Temple of Athena Nike is not listed as a possible choice, the title or designation of the work, the Temple of Athena Nike, counts as an identifier. The response further identifies the temple as located in the Greek city of Athens. The Temple of Athena is an acceptable choice because it is from the Ancient Mediterranean content area and it was created from between 3500 B.C.E. and 300 C.E. (1 point earned)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the work depicts “the triumph of the Greek goddess Athena in battle.” Later in the response, it further states that Athena is shown “fighting against other mythical creatures and defeating them.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Temple of Athena Nike. It states accurately that the temple celebrates “the victories of the Athenian people” and that the “sides of the temple are decorated with battles between the Greeks and other groups.” Although the Temple of Athena Nike does not depict a battle with the Amazons, as the response states, this error does not result in the loss of the task point. Originally, reliefs at the Temple of Athena Nike actually depicted the Battle of Marathon between the Greeks and the Persians as well as other battles in the Peloponnesian Wars. (1 point earned)
- **Task 4:** No point earned: The response does not explain a similarity or difference between the two works in how the imagery depicts the battle or conflict. Instead, the response restates an earlier description of the subject matter. (0 points)
- **Task 5:** No point earned: The response does not explain another similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 6:** The response accurately explains one similarity in how the imagery of battle or conflicts in both works reinforces concepts of power or leadership. It states that the “imagery of battle in both pieces reinforces the concepts of power and leadership due to how both show the power of Greeks or Greek deities.” (1 point earned)
- **Task 7:** No point earned: The response does not use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. One possibility where the response could have earned the point would be the mention of how the Greeks worshipped their gods at these particular sites. Another way would be to explain the particulars of specific battles that were depicted or alluded to by the imagery. (0 points)
- **Task 8:** No point earned: The response does not provide contextual information about the Temple of Athena Nike in the explanation. (0 points)

**Sample Identifier: G11**

**Score: 3**

- **Task 1:** No point earned: The response does not provide any accurate identifiers for the Column of Trajan. (0 points)
- **Task 2:** No point earned: The response inaccurately describes the subject of the Altar of Zeus and Athena at Pergamon as a scene of Romans fighting their rival. Instead, it describes visual form, stating that “three figures intertwine with Athena.” One possibility where the response could have earned the point would be to explain how Athena is battling the figures by grabbing one by the hair. Instead, the response concludes that the three figures are actually grabbing or reaching for her. (0 points)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Column of Trajan. It states that the column “depicts war scenes against the Barbarians [sic].” (1 point earned)
- **Task 4:** The response accurately uses specific visual evidence to explain a similarity in how the imagery depicts the battle or conflict. The response states that they “both show dramatic fight scenes that show how their rivals are inferior.” It cites visual evidence from the altar that they imagery shows “exaggerated expressions of pain, suffering and defeat.” It also cites visual evidence from the column that explains how



## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

Trajan appears as “strong and mighty, unlike the Barbarians [sic] who are portrayed as hairy, unkempt and unorganized.” (1 point earned)

- **Task 5:** No point earned: The response does not accurately use specific visual evidence to explain another similarity or difference in how the imagery depicts the battle or conflict. (0 points)
- **Task 6:** No point earned: The response does not accurately explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. (0 points)
- **Task 7:** No point earned: The response does not use specific contextual evidence from the Great Altar of Zeus and Athena at Pergamon in the explanation. (0 points)
- **Task 8:** The response uses specific contextual evidence from the Column of Trajan in the explanation. It explains how the column “was part of Trajan’s forum where citizens could go for social, political and work gatherings.” It further explains how this reinforces power or leadership by stating how the “forum was a place to celebrate and promote the region’s accomplishments and strengths.” (1 point earned)

**Sample Identifier: HH1**

**Score: 2**

- **Task 1:** No point earned: The response only provides one correct identifier for the Standard of Ur. Instead of identifying the work as Sumerian, it is identified as being from Egypt. Since the Standard of Ur is not on the list provided in the prompt, the work’s title does count as an identifier. (0 points)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the work depicts “the gods fighting some giants.” (1 point earned)
- **Task 3:** The response accurately describes the subject matter of the battle that is depicted on the Standard of Ur. The response states that the work depicts “horses and people fighting and being crushed.” (1 point earned)
- **Task 4:** No point earned: The response does not explain a similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 5:** No point earned: The response does not explain another similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 6:** No point earned: The response does not sufficiently explain one similarity in how the imagery of battles or conflicts in both works reinforces concepts of power or leadership. Although it does state that “the battles reinforce concepts of power through a central leader,” the response does not explain sufficiently how a leader is depicted centrally within the battle or conflict in both works. (0 points)
- **Task 7:** No point earned: The response does not provide contextual information about the Great Altar of Zeus and Athena at Pergamon in the explanation. (0 points)
- **Task 8:** No point earned: The response does not provide contextual information about the Standard of Ur in the explanation. (0 points)

**Sample Identifier: L12**

**Score: 1**

- **Task 1:** No point earned: The response only provides one correct identifier for the Palette of Narmer instead of the two required. It identifies the Palette of Narmer as Egyptian. (0 points)
- **Task 2:** The response accurately describes the subject matter of the battle that is depicted in the Great Altar of Zeus and Athena at Pergamon. The response states that the work “showcases the physical weight of those gods against an evil force, in this instance titans, in battle.” (1 point earned)
- **Task 3:** No point earned: The response does not accurately describe the subject matter of the Palette of Narmer. (0 points)
- **Task 4:** No point earned: The response does not explain a similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 5:** No point earned: The response does not explain another similarity or difference between the two works in how the imagery depicts the battle or conflict. (0 points)
- **Task 6:** No point earned: The response does not explain one similarity in how the imagery of battles or conflicts in both works reinforce concepts of power or leadership. (0 points)

**AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES**  
**2018 AP Art History**

- **Task 7:** No point earned: The response does not provide contextual information about the Great Altar of Zeus and Athena at Pergamon in the explanation. (0 points)
- **Task 8:** No point earned: The response does not provide contextual information about the Palette of Narmer in the explanation. (0 points)

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

**Note:** There are no images provided for Question 2.

2. Suggested time: 30 minutes.

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

*Pisupo Lua Afe (Corned Beef 2000)*

*The Swing (after Fragonard)*

*Trade (Gifts for Trading Land with White People)*

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Question 2**

Contemporary artists often choose specific materials or imagery to comment on the legacy of colonialism.

Select and completely identify one work of art in which the artist chose specific materials or imagery to comment on the legacy of colonialism. You may select a work from the list below or any other relevant work from Global Contemporary (1980 C.E. to Present).

Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.

Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery. Use at least two examples of specific contextual evidence about the materials or imagery in your explanation.

When identifying the work that you select, you should try to include all of the following identifiers: title or designation, name of the artist and/or culture of origin, date of creation, and materials. To earn credit for the identification, you must provide the materials and one additional accurate identifier of your own selection. If you select a work from the list below, you must provide the materials and one additional accurate identifier of your own selection beyond those that are given. You will not be penalized if any additional identifiers you provide are inaccurate.

*Pisupo Lua Afe (Corned Beef 2000)*

*The Swing (after Fragonard)*

*Trade (Gifts for Trading Land with White People)*

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Criteria

Task	Points
<b>1</b> Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.  <i>To earn credit for the identification, the student must provide the materials <u>AND</u> one additional accurate identifier: title or designation, name or the artist and/or culture of origin, date of creation. If a work from the list is selected, the student must provide the materials <u>AND</u> one additional accurate identifier <u>beyond those that are given</u>. The student will not be penalized if any additional identifiers provided are inaccurate.</i>	1 point
<b>2</b> Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.	1 point
<b>3</b> Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.	1 point
<b>4</b> Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of these materials or imagery.	1 point
<b>5</b> Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.	1 point
<b>6</b> Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.	1 point
<b>Total Possible Score</b>	<b>6 points</b>

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Information

***Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.***

***Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.***

In *Pisupo Lua Afe (Corned Beef 2000)*, Michel Tuffery references the legacy of colonialism in the Pacific both through his choice of materials and through the dominant imagery of the bull. Tuffery constructed the bull out of hundreds of recycled metal cans of Palm Corned Beef, which is made in New Zealand and exported throughout the Pacific. Tuffery pounded the brightly colored, red-and-yellow cans imprinted with pictures of cows flat into strips and riveted them together into the shape of a free-standing, life-sized bull. Constructed from metal, the bull is intended to look sharp and hard-edged, rather than soft and organic, like a real bull.

***Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.***

First displayed in the New Zealand exhibition Bottled Ocean—whose curators intentionally sought to problematize stereotypes about Pacific Islanders—*Pisupo Lua Afe (Corned Beef 2000)* calls attention to the ongoing and often harmful legacy of colonialism. With this and similar sculptures, Tuffery uses the imagery of the bull generally and the cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.

Explains Tuffery, “My corned beef bullock talks about the impact of global trade and colonial economies on Pacific Island cultures. Specifically it comments on how an imported commodity has become an integral part of the Polynesian customs of feasting and gift giving.”

***Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.***

*Pisupo* (pronounced pea-soup-o) was the name given by Pacific Islanders to all canned food during the colonial period. The name originated with the word given by Samoans to cans of pea soup, but it has come to have particular associations with cans of corned beef. This mass-produced product was used as provisions for the British naval fleet during the nineteenth century and thereby entered into trade markets throughout the British colonies. Canned corned beef has since become an icon of the modern Pacific diet.

High in saturated fats, salt, and cholesterol, canned corned beef is less healthy than more traditional Pacific food sources, such as fresh fish and fruits, and it has contributed to obesity among Pacific Islanders. The imported canned meat also has a high environmental impact because it creates more waste, resulting in a disposal problem. (It’s no coincidence that the cans used by Tuffery to make the work are recycled.)

Similarly, the introduction of cattle into New Zealand and other Pacific Islands to meet the demand locally for canned corned beef has changed traditional food production and put additional pressure on the islands’ fragile ecology. (The bull is not native to the Pacific Islands.) This preference for imported goods has therefore replaced locally produced food and indigenous modes of production and has created a dependence on global trade networks that persists to the present day.

From a cultural perspective, the prestige accorded to canned corned beef in the Pacific Islands has led to an erosion of traditional gift-giving practices as imported commodities have begun to replace indigenous arts. For example, canned corned beef has largely superseded more traditional gifts of exchange such as tapa cloth at birthdays, weddings, funerals, and other ceremonial occasions

According to Tuffery, he made the bull in *Pisupo Lua Afe (Corned Beef 2000)* look cartoonish in part to emphasize its “un-Polynesian” nature. He rendered the bull out of sharp metal cans that contrast with the appearance and quality of a real bull so as to address the artificial and dangerous nature of the imported canned food. In interviews, Tuffery has said that he exaggerated the bull’s appearance to speak to children, so that they would understand his message about the importance of taking care of themselves, the environment, and traditional culture, so that there might be hope for the future.

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

Tuffery has sought a wide audience for his message by including sculpted bulls such as the one in *Pisupo Lua Afe (Corned Beef 2000)* in multimedia performances around the world. Tuffery installs fireworks inside the bulls' heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers.

***The Swing (after Fragonard). Yinka Shonibare. 2001 C.E. Mixed-media installation.***

***Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.***

In *The Swing (after Fragonard)*, Yinka Shonibare recreates imagery taken from the French Rococo artist Jean-Honoré Fragonard's *The Swing*, painted in 1767 C.E. Fragonard's frothy depiction of a fashionable young woman on a swing in a garden evokes pre-Revolutionary France with its atmosphere of luxury, leisure, and excess. Yet in Shonibare's appropriation of Fragonard's imagery, the figure is headless. Shonibare has rendered her skin color as racially indeterminate, and used Dutch wax fabrics for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be readily identifiable as West African.

***Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.***

In *The Swing (after Fragonard)*, Shonibare explores issues of identity and authenticity as well as the European colonial exploitation of Africa. By appropriating imagery from a historical painting associated with the French aristocracy, Shonibare is drawing a connection between leisure and luxury and the darker economies of colonialism and imperialism that often built and sustained such activities. Shonibare has said of the work, "While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people."

In his installation, Shonibare included Dutch wax fabrics to comment on colonial trade and power because of the global nature of the fabrics' production. Dutch wax fabric is part of the political, social, and economic legacy of imperialism. By replacing the silk and lace in Fragonard's composition with these fabrics, Shonibare is highlighting colonial networks of trade and exchange, and the resulting cultural hybridity that still exists today in Africa.

***Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.***

Shonibare's appropriation of Fragonard's imagery draws on French colonial experience during the eighteenth century. Fragonard was painting during the reign of Louis XV, when the French court was known for its opulence and frivolity. However, growing dissent among the French population who were suffering from famine, disease, and mounting national debt contributed greatly to a growing atmosphere of crisis, setting the stage for the French Revolution and the Reign of Terror, during which many of the aristocratic class would be sentenced to death by the guillotine.

Shonibare appropriates Fragonard's imagery yet beheads his aristocratic subject, in a striking condemnation of the original work's references to wealth, extravagance, and questionable morality. Furthermore, Shonibare makes the audience complicit in these actions by involving them in the imagery. By translating Fragonard's two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the positions of the male figures from the original composition, turning viewers into voyeurs of the headless young woman.

The incorporation of Dutch wax fabrics references the global scope of colonialism and the diversity of cultures, races, and ethnicities subjugated by colonial powers. Although these fabrics today are primarily associated with West Africa, the history of their production is the product of global colonial trade networks. These fabrics are neither Dutch nor African, authentic nor fake. Initially inspired by the patterns and techniques used in batik cloth from Indonesia, they were manufactured cheaply in Great Britain and the Netherlands during the nineteenth century. Failing to find much of a market in Europe, wax fabrics were sold to buyers in West Africa, where they became integrated into local economies and adopted

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

as part of cultural identities. Their bright colors and geometric designs ultimately became affiliated with the struggle for political independence in countries such as Nigeria, where Shonibare, who was born in London, spent time growing up.

By incorporating Dutch wax fabrics into his composition, Shonibare draws attention to their eye-catching appearance, creating exaggerated sculptural forms that comment on stereotypical understandings of culture and identity that result from the power relations created by colonialism.

***Trade (Gifts for Trading Land with White People).* Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.**

***Describe at least two materials or examples of imagery used in the work that are related to the legacy of colonialism.***

In *Trade (Gifts for Trading Land with White People)*, Jaune Quick-to-See Smith references the enduring legacy of colonialism in North America through a variety of materials and imagery. The canvas is a three-paneled, mixed-media surface that incorporates collaged clippings from a Native North American newspaper with articles about reservations. These collaged articles are interspersed with commercial products such as comic book pages, food packaging, and gum wrappers showing stereotypical imagery of Native North Americans. Photographs of deer, buffalo, and men in historical dress also speak to stereotypes.

The central motif painted on the canvas over the collaged imagery is a large canoe.

Above the canvas, Smith has hung on what looks to be a clothesline a collection of objects that likewise display stereotypes of Native North Americans. These objects include sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, a plastic doll; and other commercial goods whose branding trades on stereotypical imagery, like a “red man” chewing tobacco.

***Explain the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.***

Smith created *Trade* to protest celebrations of the five hundredth anniversary of Columbus’ arrival in the Americas. In the work, she offers a revisionist cultural history that presents the results of the encounter from the perspective of disenfranchised Native North Americans.

Through her choice of materials and imagery, Smith calls attention to contemporary inequalities that persist as a result of colonialism, as well as a general lack of understanding of Native North American culture that originated in the colonial experience. As Smith ironically suggests in the work’s title, she is offering the cheap objects included in her installation in exchange for what were once Native North American lands, to reverse the sale of land for inexpensive trade goods. Smith has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.”

***Use at least two examples of specific contextual evidence about the materials or imagery in the explanation.***

In *Trade*, Smith has included objects to show how Native North American cultures have been caricatured and commodified with little or no understanding of what the original meanings of such objects were. She includes the cheap toys and sports mascots to highlight how important and even sacred elements of Native North American culture have been reduced in mainstream American culture in ways that make a mockery of the heritage of Native North American peoples.

By juxtaposing these objects with the image of a canoe, Smith references trading expeditions between Native North Americans and non-Native explorers. To depict the canoe, Smith has said that she used bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange. In particular, Smith offers the cheap goods for land as a means of highlighting the role of inexpensive trade goods in colonial land acquisition, as well as underscoring the fundamentally different concepts of land ownership held by Native and non-Native groups. This



**AP<sup>®</sup> ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

juxtaposition, when combined with Smith's title, problematizes characterizations of Native North Americans as naïve, gullible, and easily fooled in tales that celebrate the concept of Manifest Destiny and colonial expansion.

Smith also comments in *Trade* on how the legacy of colonialism has persisted to the present day. The collaged articles address the conquest and displacement of Native North American peoples as well as delineate contemporary problems facing the population living on reservations: for example, poverty, crime, alcoholism, lack of education, and inadequate medical care. This layered imagery that uses newspaper clippings to enumerate the challenges still faced by Native North Americans as a result of colonialism, land acquisition, and forced relocation highlights how history itself is complex, ongoing, and multilayered, with the past still affecting issues that persist into the present day.

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Notes

<i>Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 c.e. Mixed media.</i>	
1	<p>Selects and completely identifies one work of art from Global Contemporary (1980 c.e. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism. Credit will be given for materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>Materials (required): Cans of Palm Corned Beef. Also acceptable: cans (tin/aluminum) OR mixed media</li> <li>Artist: Michel Tuffery</li> <li>Culture: New Zealander. Also acceptable Polynesian (Pacific is NOT acceptable)</li> <li>Date: 1994 c.e. Also acceptable: 1990s; last decade of the 20<sup>th</sup> century; OR a date within 10 years of the original (20<sup>th</sup> century is NOT acceptable)</li> </ul>
2	<p>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</p> <ul style="list-style-type: none"> <li>Hundreds of brightly colored, red-and-yellow recycled imported metal cans imprinted with pictures of cows.</li> <li>Cans are pounded flat into strips and riveted together.</li> <li>Cans are made into the shape of a free-standing, life-sized bull.</li> <li>Constructed from metal, the bull is intended to look sharp and hard-edged.</li> </ul>
3	<p>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</p> <p>See above.</p>
4	<p>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</p> <p>Tuffery uses the imagery of the bull generally and the recycled cans of corned beef specifically to comment on the ways in which imported processed meats are harmful to public health, the environment, indigenous traditions, and the local economy of the Pacific islands.</p>
5	<p>Accurately uses ONE example of specific contextual evidence about the materials or imagery in the explanation.</p> <ul style="list-style-type: none"> <li><i>Pisupo</i> was the name given by Pacific Islanders to all canned food during the colonial period. It has come to be associated with imported cans of corned beef, an icon of the modern Pacific diet.</li> <li>Canned corned beef is less healthy than more traditional Pacific foods and has contributed to obesity.</li> <li>The imported canned meat has a high environmental impact as it creates more waste, resulting in a disposal problem.</li> <li>Introduction of cattle, a non-native species, to New Zealand and other Pacific Islands to meet the demand changed traditional food production and put additional pressure on the islands' fragile ecology.</li> <li>Prestige accorded to canned corned beef has eroded traditional gift-giving practices: canned corned beef is favored over more traditional gifts of exchange at birthdays, weddings, funerals, and other ceremonial occasions.</li> <li>The bull's cartoonish portrayal emphasizes its "un-Polynesian" nature. The sharp metal surface contrasts with the appearance of a real bull to address the artificial and dangerous nature of the imported canned food.</li> <li>Tuffery exaggerated the bull's appearance to appeal to children so they would understand his message about the importance of taking care of themselves, the environment, and traditional culture.</li> <li>Tuffery's message has reached wider audiences through his multimedia performances. He installs fireworks inside the bulls' heads so that they appear to spew smoke and fire as they are wheeled through the streets, accompanied by musicians and dancers.</li> </ul>

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

<b>6</b>	<p><b>Accurately uses ANOTHER example of specific contextual evidence about the materials or imagery in the explanation.</b></p> <p>See above.</p>
----------	--

*The Swing (after Fragonard).* Yinka Shonibare. 2001 C.E. Mixed-media installation.

<b>1</b>	<p><b>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.</b> Credit will be given for the materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Materials (required): mannequin, foliage, Dutch wax fabric from West Africa. Also acceptable: wax fabric OR mixed-media installation</li> <li>• Artist: Yinka Shonibare</li> <li>• Culture: British or Nigerian (Africa is NOT acceptable)</li> <li>• Date: 2001 C.E. Also acceptable: first decade of the 21<sup>st</sup> century OR a date within 10 years of the original (21<sup>st</sup> century is NOT acceptable)</li> </ul>
<b>2</b>	<p><b>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</b></p> <ul style="list-style-type: none"> <li>• Shonibare appropriates imagery from <i>The Swing</i> by French Rococo artist Jean-Honore Fragonard.</li> <li>• In <b>contrast</b> to Fragonard's depiction of a fashionable young woman swinging in a garden, <b>Shonibare's figure is headless with racially indeterminate skin.</b></li> <li>• <b>Dutch wax fabrics</b> are used for her dress and shoes. The fabrics are brightly colored with contrasting patterns and hues that have come to be <b>readily identifiable as West African.</b></li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</b></p> <p>See above.</p>
<b>4</b>	<p><b>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</b></p> <ul style="list-style-type: none"> <li>• Shonibare explores issues of <b>identity, authenticity, and the European colonial exploitation of Africa.</b></li> <li>• Through Fragonard, Shonibare draws a connection between <b>leisure, luxury, and the darker economies of colonialism</b> and imperialism that often built and sustained such activities. He has said of the work's meaning, "While the leisure pursuit might look frivolous ... my depiction of it is a way of engaging in that power. It is actually an expression of something much more profoundly serious insofar as the accumulation of wealth and power that is personified in leisure was no doubt a product of exploiting people."</li> <li>• <b>Dutch wax fabrics comment on colonial trade and power</b> because of the global nature of the fabrics' production and the resulting <b>cultural hybridity that still exists today in Africa.</b></li> </ul>
<b>5</b>	<p><b>Accurately uses ONE example of specific contextual evidence about materials or imagery in the explanation.</b></p> <ul style="list-style-type: none"> <li>• Shonibare appropriates Fragonard's imagery yet <b>beheads his aristocratic subject, in a striking condemnation of the original work's references</b> to wealth, extravagance, and questionable morality.</li> <li>• <b>Shonibare's appropriation of Fragonard's imagery</b> draws on eighteenth century France, a time period known for opulence and leisure. Growing dissent set the stage for the <b>French Revolution</b> and the <b>Reign of Terror</b>, during which many of the <b>aristocratic class would be sentenced to death by the guillotine.</b></li> </ul>

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

	<ul style="list-style-type: none"> <li>• <b>Shonibare makes the audience complicit.</b> By translating Fragonard’s two-dimensional painting into a three-dimensional installation, Shonibare has placed the audience in the positions of the male figures from the original composition, <b>turning viewers into voyeurs.</b></li> <li>• The incorporation of <b>Dutch wax fabrics references the global scope of colonialism.</b> Although these fabrics today are <b>primarily associated with West Africa, the history of their production is the product of global colonial trade networks.</b></li> <li>• By incorporating Dutch wax fabrics, Shonibare creates exaggerated sculptural forms that comment on <b>stereotypical understandings of culture and identity</b> that result from the power relations created by colonialism.</li> </ul>
6	<p><b>Accurately uses ANOTHER example of specific contextual evidence about materials or imagery in the explanation.</b></p> <p>See above.</p>

<i>Trade (Gifts for Trading Land with White People).</i> Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.	
1	<p><b>Selects and completely identifies one work of art from Global Contemporary (1980 C.E. to Present) in which the artist chose specific materials or imagery to comment on the legacy of colonialism.</b> Credit will be given for the materials <u>and</u> one additional accurate identifier, apart from the title given in the question prompt, taken from the following list:</p> <ul style="list-style-type: none"> <li>• Materials (required): Collaged newspaper clippings, comic book pages, food packaging, photographs, Native North American themed souvenirs (e.g., sports memorabilia). Also acceptable: oil and mixed media on canvas</li> <li>• Artist: Jaune Quick-to-See Smith</li> <li>• Culture: American/USA/Salish-Kootenai. Also acceptable is Flathead Reservation (North American is NOT acceptable)</li> <li>• Date: 1992 C.E. Also acceptable: 1990s; last decade of the 20th century; OR a date within 10 years of the original (20th century is NOT acceptable)</li> </ul>
2	<p><b>Accurately describes ONE material or example of imagery used in the work that is related to the legacy of colonialism.</b></p> <ul style="list-style-type: none"> <li>• Collaged clippings from a Native North American newspaper with articles about reservations.</li> <li>• Commercial products such as comic book pages, food packaging, gum wrappers, and photographs that <b>show stereotypical imagery of Native North Americans.</b></li> <li>• Central motif of a large canoe depicted with red, dripping.</li> <li>• Objects <b>hanging above the canvas</b> likewise display <b>stereotypes of Native North Americans:</b> e.g., sports memorabilia such as baseball hats, bumper stickers, and license plates for the teams the Atlanta Braves, the Washington Redskins, the Cleveland Indians, and the Florida State Seminoles; souvenirs such as a toy tomahawk, a cheap feather headdress, a beaded belt, and a plastic doll; and other commercial goods whose branding trades on stereotypes.</li> </ul>
3	<p><b>Accurately describes ANOTHER material or example of imagery used in the work that is related to the legacy of colonialism.</b></p> <p>See above.</p>
4	<p><b>Accurately explains the commentary on the legacy of colonialism that the artist intended to make through the choice of the materials or imagery.</b></p> <ul style="list-style-type: none"> <li>• Smith’s commentary centers on the misappropriation of Native North American culture, the perpetuation of stereotypes, and the contemporary problems facing the population living on reservations.</li> <li>• Smith calls attention to <b>contemporary inequalities that persist as a result of colonialism,</b> the general lack of <b>understanding</b> of Native North American culture, and how the culture was affected by the colonial experience.</li> </ul>

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

	<ul style="list-style-type: none"> <li>• As Smith suggests in the title, cheap objects are offered in exchange for colonial land acquisition, as a reversal of the sale of land for inexpensive trade goods. She has said of the work’s meaning, “Why won’t you consider trading the land we handed over to you for these silly trinkets that so honor us? Sound like a bad deal? Well, that’s the deal you gave us.”</li> <li>• Smith created <i>Trade</i> to protest celebrations of the 500th anniversary of Columbus’ arrival in the Americas. She presents the results of this encounter from the perspective of disenfranchised Native North Americans.</li> </ul>
5	<p><b>Accurately uses ONE example of specific contextual evidence about materials or imagery in the explanation.</b></p> <ul style="list-style-type: none"> <li>• Objects show how <b>Native North American cultures have been caricatured and commodified</b> with little or no understanding of what the original meanings of such objects were.</li> <li>• By juxtaposing these objects with the image of a canoe, Smith references trading expeditions. To depict the canoe, Smith has said that she used <b>bright, dripping red paint to symbolize the blood of Native North Americans who died as a result of trade and exchange.</b></li> <li>• Smith underscores the fundamentally <b>different concepts of land ownership</b> held by Native and non-Native groups.</li> <li>• <b>Problematic characterizations of Native North Americans</b> as naïve, gullible, and easily fooled <b>in the celebrated tales of Manifest Destiny and colonial expansion</b>, are challenged by Smith’s title.</li> <li>• <b>Collaged articles</b> address the <b>conquest and displacement of Native North Americans.</b> This layered imagery highlights how history is complex, ongoing, and multilayered.</li> </ul>
6	<p><b>Accurately uses ANOTHER example of specific contextual evidence about materials or imagery in the explanation.</b></p> <p>See above.</p>

The piece where the artist chose specific materials and imagery to comment on the legacy of colonialism is Pisupo Loa Ake (Corred Beef 2000), by Michael Toffery, made in 1991 CE of ~~metal~~<sup>tin and</sup> steel, and is part of the Global Contemporary movement. ~~It is also an~~ Two materials <sup>images</sup> that are related to the legacy of colonialism are the use of corn beef cans to create the sculpture and the image of a cow as a sculpture. Toffery uses the metal from the corn beef cans as a commentary on Polynesian obesity, which is steadily growing as a result of new additions to their diet, such as canned meats like <sup>Spam</sup> Spanish that were brought over ~~by~~ because of Western contact. ~~De~~ Toffery also uses corn beef as a reference to what he believes is the hijacking of Polynesian culture by replacing traditional Polynesian foods with processed foods. Toffery also uses the image of the bull to Polynesian agricultural. Prior to contact with the Europeans, Polynesians ~~only grew~~<sup>did not</sup> grow livestock because the land was needed for farming. After contact, bulls were brought onto the islands and destroyed the local ecosystem. Toffery sees the big contact with the Europeans as ~~the rep~~<sup>replacing</sup> Polynesian culture with European staples, such as processed foods, and he believes it is harming the Polynesian people.

Juane Quirk-to-See Smith, an artist ~~to~~ with ties to Native American culture, created Trade (Gifts for Trading Land with White People) with colonialism in mind. The piece, a <sup>mixed media</sup> collage with paint on canvas, depicts a large canoe ~~against a black~~ amidst large swatches of newspaper covered in intense colors of red, ~~blue~~ green, and brown. Above the canoe and canoe is a string, ~~that~~ holding up ~~typical~~ stereotypical motifs of Native Americans, including a tomahawk and a doll, along with modern pop culture references to Native Americans, such as a logo for a sports team with a Native American mascot completed in the late twentieth / early twenty-first century. The piece is part of the Global ~~Contemporary~~ ~~and~~ section of stage of art history. Smith created the piece in the United States, where it remains today.

~~The~~ Perhaps the most obvious example of imagery referencing colonialism is the presence of the stereotypical ~~Native~~ Native American items and the ~~pop~~ pop culture references to Native Americans. The items reflect the idea that the white people, with whom the Native Americans traded with, have had and continue to have a simplistic view of the Native Americans. The existence of ~~the~~ Native Americans, Smith is arguing, is reduced down to stereotypes, and those stereotypes are reproduced and exploited in consumer culture and pop culture.

Another example of imagery used to show the legacy of colonialism is the presence of the newspaper clippings ~~the~~ <sup>around</sup> the canoe. The clippings ~~detail~~ <sup>describe</sup> the complicated,

bloody, ~~terrible~~ and terrifying part of ~~the~~ colonialism in North America. Juxtaposed against the simple, grand canoe, the ~~first~~ <sup>white people</sup> presence of the paper seeks to show that most ~~overlook~~ the intricate and horrible part of colonialism. ~~and therefore~~ However, if one were to look deeper, ~~they~~ he or she would see the gruesome details.

Another example of imagery used to convey the artist's sentiment is the presence of red paint. Although it's not the only color used in the piece, it is very prominent. The ~~red~~ <sup>red</sup> represents the blood of the Native Americans shed by the white people.

All of these aspects contribute to Ivane Quirk-To-See Smith's view that white people continue to ignore the mass suffering (both past and present) of the Native Americans.



Cornd Beef 2000, from the Phillipines, is made out of ~~some~~ old cans of corned beef. The cans are arranged to resemble a full grown cow. When the Phillipines were colonized, the indigenous people began to eat mass produced corned beef. This food became the staple of their diet, and it was extremely unhealthy. By using the cans of corned beef and arranging them into the resemblance of a cow, the designer is commenting on the affect that colonialism had on the peoples of the Phillipines. The cans still had the label on them to make sure that any ~~viewer~~ viewers would know exactly what they were looking at. The artist is attempting to show how colonialism negatively affected the indigenous people by changing their diet, ~~and making~~ leading to many of them becoming obese.

Begin your response to Question 2 here.

A2

The *Swing* (after Fragonard) was created by Basquiat in 2001 CE, and ~~was~~ is a mixed-media installation, using Dutch textiles in the work.

One example of a material used that relates to the legacy of colonialism is Dutch fabric, which was created by the Dutch. The Dutch were inspired by the batik work of Southeast Asians & wanted to create something of its likeness to sell to those same peoples, but those peoples did not buy their work. So, the Dutch moved to sell their work to Africans.

Begin your response to Question 2 here.

D32

Pisupo Lua Afe or Corned Beef Zouk is made  
up of corned Beef cans, shaped into a bull.  
It was made in 2000 (?) and it

Pisupo Lua Afe (Corned Beef 2000) was constructed in the 20<sup>th</sup> century out of recycled materials, extracted from commercial waste in Persia.

The legacy of colonialism plays a huge part in this piece of contemporary art. The recycled material ~~was used to~~ used to create this modern sculpture was solely influenced by American commercialism and consumerism, two examples of themes that played a role in the markets and ~~economy~~ the economy worldwide.

The artist had great intentions to comment on diets and obesity in countries everywhere. There is irony in the piece, which lightens the true drama behind the piece. The message is still conveyed through the cow, who is actually the meat doing damage to health (supposedly), as the foundation of this legacy, of colonialism.

# AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 2

**Sample Identifier: K52**

**Score: 6**

- Task 1: The response identifies the artist's name, Michael Tuffery, and the material as tin and steel. The response also includes 1991 as the date, which would be acceptable, along with the material as satisfying the task, because it is within 10 years of the original work. (1 point earned)
- Task 2: The response describes the material as corned beef cans. (1 point earned)
- Task 3: The response describes the imagery as in the image of a cow. (1 point earned)
- Task 4: The response explains the commentary that the artist intended to make on the legacy of colonialism through the choice of materials or imagery by stating, "Tuffery uses metal from the corn [*sic*] beef cans as a commentary on Polynesian obesity, which is steadily growing as a result of new additions to their diet." (1 point earned)
- Task 5: The response provides an example of specific contextual evidence that the corned beef was introduced by colonialism. The response states that, "Tuffery also uses corn [*sic*] as a reference to what he believes is the highjacking [*sic*] of Polynesian culture by replacing traditional Polynesian foods with processed foods." (1 point earned)
- Task 6: The response provides another example of specific contextual evidence by stating that the introduction of the bull "destroyed the local ecosystem. Prior to European contact "Polynesians did not grow livestock [*sic*] because the land was needed for farming." (1 point earned)

**Sample Identifier: ZZZ**

**Score: 5**

- Task 1: The response identifies the artist's name, Jaune Quick-to-See Smith, and the materials as "mixed-media collage with paint on canvas" (mixed-media is acceptable because this is how the work is identified in the Course and Exam Description). (1 point earned)
- Task 2: The response describes the imagery as "a large canoe." (1 point earned)
- Task 3: The response describes the materials as "swatches of newspaper covered in intense colors of red, green, and brown." The response further describes a string of "stereotypical motifs of Native Americans, including a tomahawk and a doll, along with modern pop culture references to Native Americans, such as a logo for a sports team with a Native American mascot." (1 point earned)
- Task 4: The response explains the commentary that the artist intended to make on the legacy of colonialism by stating, "the items reflect the idea that the white people, with whom the Native Americans traded with, have had and continue to have a simplistic view of the Native Americans." (1 point earned)
- Task 5: The response provides an example of specific contextual evidence in the prominence and symbolism of the red paint. "The red represents the blood of the Native Americans shed by the white people." (1 point earned)
- Task 6: The response makes an attempt to discuss the juxtaposition of canoe and newspaper clippings but does not provide specific contextual evidence to support the explanation. (0 points)

**Sample Identifier: Y42**

**Score: 4**

- Task 1: The response misidentifies the origin of the work as the Philippines which is incorrect. (0 points earned)
- Task 2: The response describes the material as "old cans of corned beef." (1 point earned)
- Task 3: The response describes the imagery as "a full grown cow." (1 point earned)
- Task 4: The response explains the commentary that the artist intended to make on the legacy of colonialism by stating that the "designer is commenting on the affect that colonialism had on [local] peoples." The response notes that corned beef "became the staple of their diet, and it was extremely unhealthy." (1 point earned)
- Task 5: The response provides specific contextual evidence that the diets of indigenous people were changed "leading many of them becoming [*sic*] obese." (1 point earned)

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

- Task 6: No attempt made. (0 points earned).

#### Sample Identifier: A2

Score: 3

- Task 1: The response identifies the date, 2001, and the materials as “mixed-media” (mixed-media is acceptable because this is how the work is identified in the Course and Exam Description). There is no a penalty for incorrectly identifying the artist as Basquiat. (1 point earned)
- Task 2: The response describes “Dutch textiles” as part of the work. (1 point earned)
- Task 3: The response describes the “Dutch fabric” as a material used in the work but it is redundant from the use of “Dutch textiles” in Task 2. (0 points)
- Task 4: No attempt was made. (0 points)
- Task 5: The response provides specific contextual evidence that “the Dutch were inspired by the Batik work of Southeast Asians and wanted to create something of its likeness to sell to those same peoples, but those peoples did not buy their work. So, the Dutch moved to sell their work to Africans.” (1 point earned)
- Task 6: No attempt was made. (0 points)

#### Sample Identifier: D32

Score: 2

- Task 1: The response identifies the materials as corned beef cans and the date as 2000 (this date is within 10 years of the original work of art). (1 point earned)
- Task 2: The response describes the work as “shaped into a bull.” (1 point earned)
- Task 3: No attempt was made. (0 points)
- Task 4: No attempt was made. (0 points)
- Task 5: No attempt was made. (0 points)
- Task 6: No attempt was made. (0 points)

#### Sample Identifier: E32

Score: 1

- Task 1: The response identifies a date range of 20<sup>th</sup> century and the origin of the work as Persia. The date range is too general and the location is incorrect and cannot earn the task point. (0 points)
- Task 2: The response describes the work as a cow. (1 point earned)
- Task 3: The description of “recycled materials” is too general and needs to connect to the materials used in *Pisupo Lua Afe* to earn the task point. (0 points)
- Task 4: The response includes the artist’s commentary on “diets and obesity in countries everywhere.” If the response had related the commentary to a change in the traditional diet of Pacific Islanders or the rise in obesity from canned corn beef, the response would have earned the task point. (0 points)
- Task 5: The response attempt to provide an example of specific contextual evidence by stating that the meat is “doing damage to health.” This attempt is too general to earn the task point. (0 points)
- Task 6: No attempt was made. (0 points)

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

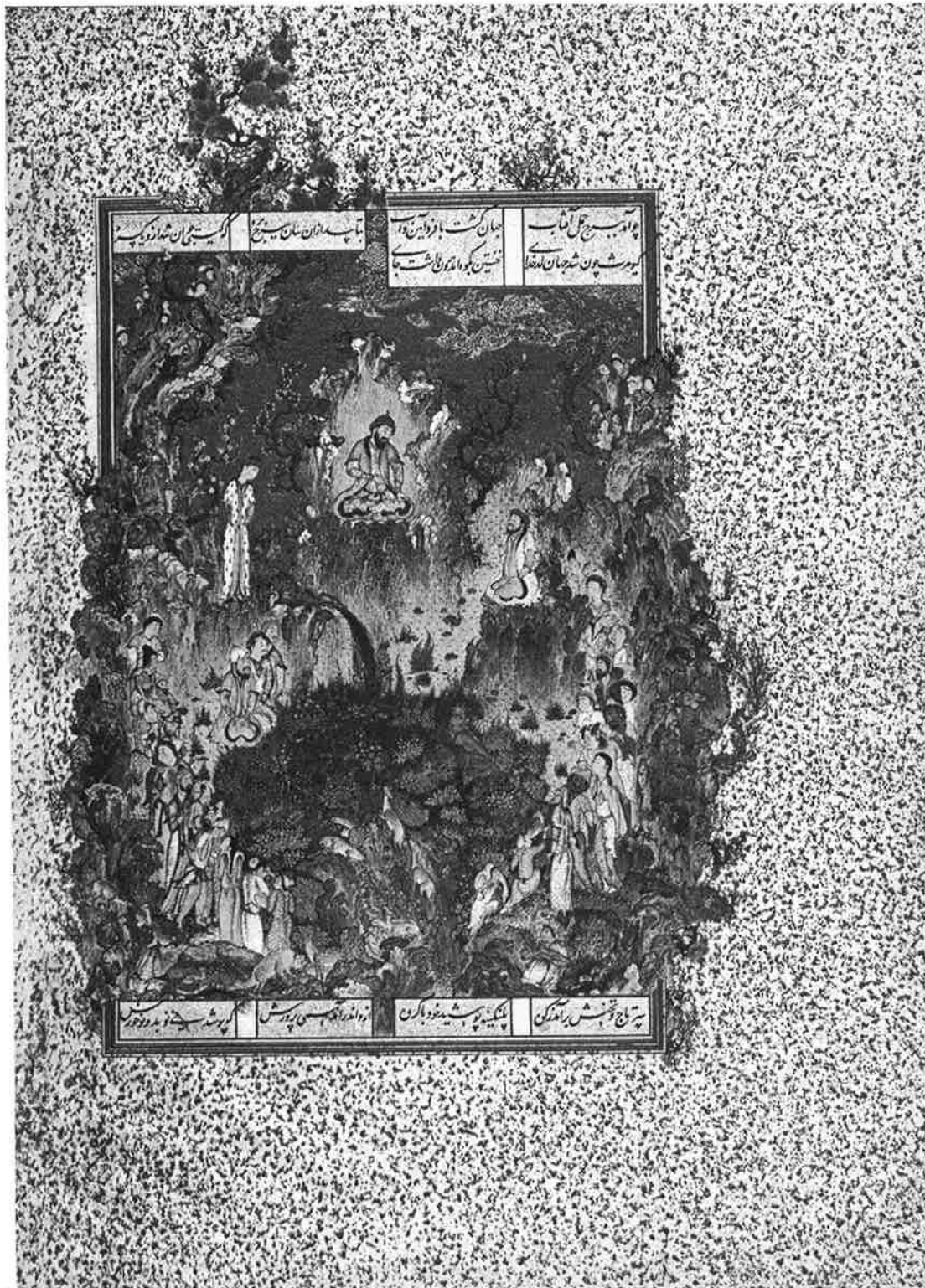
Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS



Courtesy of Wikimedia



**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Question 3**

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

**Scoring Criteria**

Task		Points
1	Accurately describes the subject matter of <i>The Court of Gayumars</i> .	1 point
2	Accurately describes ONE visual characteristic of <i>The Court of Gayumars</i> .	1 point
3	Accurately describes ANOTHER visual characteristic of <i>The Court of Gayumars</i> .	1 point
4	Accurately uses specific contextual evidence to explain how a <i>Shahnama</i> was intended to function.	1 point
5	Accurately uses specific visual evidence to explain how the subject matter OR visual characteristics of <i>The Court of the Gayumars</i> reinforce the function of a <i>Shahnama</i> .	1 point
Total Possible Score		5 points

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Information

**Describe the subject matter of *The Court of Gayumars*.**

*The Court of Gayumars* depicts a scene from Firdawsi's epic poem the *Shahnama* (*Book of Kings*), written between the late 10th and early 11th centuries C.E. Composed of more than 50,000 couplets, the *Shahnama* recounts the history and lore of the ancient kings of Persia from their mythic beginnings until the Arab conquest in 651 C.E.

In this particular scene, attributed to the painter Sultan Muhammad, the central figure is Gayumars, the legendary first king of Persia. Gayumars sits above his court in the mountaintop kingdom from which he ruled. The scene is populated with wild animals, which were said to become docile and civilized in his presence. Gayumars was a generous ruler who, according to legend, taught his followers to cook and to clothe themselves in leopard pelts, which they wear in this image. The courtiers encircled below the king demonstrate the idyllic and peaceful character of Gayumars' kingship, in which humans lived in harmony with nature.

Between Gayumars and his court are his son Siyamak, and his grandson Hushang. The angel Soroush has warned Gayumars of Ahriman's intentions of a battle between their sons, and Gayumars is regretting the parting to come as his son will soon be slain by the Black Div (demon). Hushang later avenges his father's death by slaying the Black Div.

**Describe at least two visual characteristics of *The Court of Gayumars*.**

This particular folio from Shah Tahmasp's *Shahnama* is made of ink, watercolor, and gold on fine paper measuring 18 ½ inches tall. The folio incorporates an off-center, rectangular ruled border and a central illumination. Framed calligraphic script called *nasta'liq* found at the top and bottom of the illumination describes the sun shining down to "rejuvenate" all living things and Gayumars becoming "King of the World." The text tells of the people wearing leopard pelts and of the prosperity of Gayumars' reign. Elements of the painted landscape such as the foliage extend beyond the illumination's border into the gold-flecked margins.

The illumination has a circular, hierarchical composition with Gayumars placed at the apex of the vertically oriented mountainside paradise. Seated in a cross-legged position, he looks almost as if he is floating above his court. Gayumar's son and grandson are depicted at slightly lower levels, with one returning the king's tender gaze. Members of the court wearing leopard pelts as well as animals and various spirits are depicted in a semicircle near the bottom edge of the composition.

Reflecting a blend of styles from artists working in the Persian court, *The Court of the Gayumars* includes a logically organized background with a flat gold sky. Overlapping figures establish a sense of depth. Although much of the space is portrayed in a relatively flat manner, the court members are individualized, and subtly modeled. Plants in the central garden are carefully delineated, but beyond this area much of the vegetation grows unchecked, merging with the mountainside. Dynamic rock formations and wild foliage expressed in lavish color alternatively conceal and reveal animated, grotesque faces within the crags.

Chinese-influenced elements are also included in this illumination. Twisting tree branches bloom with stylized flowers. Patterned clouds painted in blues and grays recall traditional Chinese motifs.

## AP<sup>®</sup> ART HISTORY 2018 SCORING GUIDELINES — Version 1.0

***Using specific contextual evidence, explain how a Shahnama was intended to function.***

A Shahnama is a manuscript intended for secular use. As a *Book of Kings*, a *Shahnama* recounts stories of virtuous kings and a model of conduct for rulers to follow. In the genre of a “mirror for princes,” a *Shahnama* was meant to extol the virtues of ruling with justice and loyalty. Thus, at its most basic level, a *Shahnama* functioned as a guide for just and benevolent rule. It is a compendium of Persian stories intended for the education of kings and princes.

Shah Tahmasp’s *Shahnama* was originally commissioned by his father, Shah Isma’il I, and completed about twenty years later during a period of dynastic change. This patronage of a lavishly illustrated copy of a *Shahnama* can therefore be interpreted as legitimizing their reign by connecting a relatively new state to the mythic beginnings of Persian history and fabled rulers such as Gayumars. This parallel is all the more apparent given Firdawsi’s dedication of the original *Shahnama* to the ruler Mahmud of Ghazna, a king who had succeeded in gaining power over competing territories by the end of the tenth century. For Firdawsi, Mahmud of Ghazna appeared to be positioned to end dynastic strife and unify the region: a similarity that would not have been lost on Shah Tahmasp and his father.

The commissioning of a *Shahnama* also served an important courtly purpose. Lavish manuscripts such as copies of the *Shahnama* were a central part of Safavid artistic patronage. Apprenticed in calligraphy and drawing, Shah Tahmasp was a devoted and knowledgeable patron, who combined his education from the city of Herat with the local capital culture when he moved back to Tabriz. Commissioning a *Shahnama* served to demonstrate his commitment to Persian literary culture; it would also have showcased his wealth and status. An extravagant court production, a *Shahnama* was viewed only on special occasions during which an elite audience could leisurely appreciate the sumptuous materials and fine details, as well as the good taste of the manuscript’s patron.

***Using specific visual evidence, explain how the subject matter or visual characteristics of The Court of Gayumars reinforce the function of a Shahnama.***

In terms of subject matter, the depiction of the Gayumars’ benevolence and the prosperity of his reign provided a moral example for the education of young Shah Tahmasp, who inherited his father’s throne at age 10 and who oversaw the completion of this commission of a *Shahnama*. Shah Tahmasp may also have understood the inclusion of Gayumars’ son and grandson as significant. Shah Tahmasp may have seen a parallel between himself and the legendary prince Hushang, as both young men were slated to assume roles as political and cultural leaders after their fathers.

Visual characteristics of the illumination reiterate themes of dynastic authority. The use of hierarchical scale and the placement of Gayumars at the apex of the composition reinforce the authority of the shah and of dynastic relationships generally. Gayumars’ placement in the compositional hierarchy, atop the circle of humans and animals, gives him significance as a leader.

Though Gayumars is the central point of this illumination, Persian painting tradition allows for multiple centers of interest. Viewers’ eyes are meant to explore freely, roaming over the different colors and shapes, moving from one visual element to the next. Such personal exploration was intended to be part of the delight of the elite experience of viewing the manuscript, in its function as demonstrating the wealth and power of the patron as well as his refinement and commitment to Persian literary culture. The sumptuous materials, meanwhile, made the manuscript appropriate for royalty.

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Notes

<b>1</b>	<p><b>Accurately describes the subject matter of <i>The Court of Gayumars</i>.</b></p> <ul style="list-style-type: none"> <li>• Depicts <b>the legendary first king of Persia, flanked by his son and grandson.</b></li> <li>• Depicts a scene from Firdawsi's <b>epic poem</b> the <i>Shahnama</i>, which recounts <b>the history and lore of the ancient kings of Persia from their mythic beginnings until the Arab conquest.</b></li> <li>• Gayumars <b>sits above his court in his mountaintop kingdom, peacefully ruling over humans and animals.</b></li> <li>• Depicts the <b>king gazing tearfully with the recent knowledge from the angel Sorush that his heir will die.</b></li> </ul>
<b>2</b>	<p><b>Accurately describes ONE visual characteristic of <i>The Court of Gayumars</i>.</b></p> <ul style="list-style-type: none"> <li>• Incorporates an <b>off-center, rectangular ruled border</b> enclosing a central illumination. <b>Some elements extend beyond the border</b> into the gold-flecked margins.</li> <li>• Framed <b>calligraphic script</b> is found <b>at the top and bottom.</b></li> <li>• Has a <b>circular, hierarchical composition with Gayumars at the apex.</b> Seated in a cross-legged position, he <b>looks almost as if he is floating</b> above his court. Gayumar's <b>son and grandson are at slightly lower levels.</b></li> <li>• <b>Chinese-influenced elements:</b> e.g. <b>twisting tree branches bloom with stylized flowers and patterned clouds.</b></li> <li>• A <b>blend of Persian painting traditions:</b> e.g. includes a logically organized background with a flat gold sky. <b>Overlapping figures</b> establish a sense of depth. <b>Faces of the court members are individualized, with almost no modeling.</b> Dynamic rock formations in <b>lavish color</b> alternatively conceal and reveal faces and animals.</li> <li>• Courtiers <b>dressed in leopard pelts</b> as well as animals and spirits <b>are in a semicircle near the bottom.</b></li> <li>• Made of <b>ink, watercolor, and gold</b> on fine paper.</li> </ul>
<b>3</b>	<p><b>Accurately describes ANOTHER visual characteristic of <i>The Court of Gayumars</i>.</b></p> <p>See above.</p>
<b>4</b>	<p><b>Accurately uses specific contextual evidence to explain how a <i>Shahnama</i> was intended to function.</b></p> <ul style="list-style-type: none"> <li>• A <i><b>Book of Kings</b></i>, a <i>Shahnama</i> functioned as a <b>guide for just and benevolent rule.</b></li> <li>• A <i>Shahnama</i> is a <b>compendium of Persian stories intended for education of the court and royal family.</b></li> <li>• The specific <b>patronage</b> of this <i>Shahnama</i> by Shah Tahmasp and his father <b>served to legitimize their reign</b> by connecting their relatively new state to the mythic beginnings of Persian history.</li> <li>• Also a <b>courtly purpose:</b> commissioning a <i>Shahnama</i> served to demonstrate Shah Tahmasp's <b>commitment to Persian literary culture</b> and would have <b>showcased his wealth and status during elite viewing opportunities.</b></li> </ul>
<b>5</b>	<p><b>Accurately uses specific visual evidence to explain how the subject matter OR visual characteristics of <i>The Court of Gayumars</i> reinforce the function a <i>Shahnama</i>.</b></p> <p><b>Subject matter:</b></p> <ul style="list-style-type: none"> <li>• The depiction of <b>Gayumars' benevolence and prosperity</b> provided a moral example of just rule.</li> </ul> <p><b>Visual characteristics:</b></p> <ul style="list-style-type: none"> <li>• The courtiers encircled below the king demonstrate the <b>idyllic and peaceful character of Gayumars' kingship</b>, in which <b>humans lived in harmony with nature.</b></li> <li>• <b>Compositional elements reiterate themes of dynastic authority:</b> e.g. <b>hierarchical scale</b> and the <b>placement of Gayumars at the apex</b> of the composition underscores his <b>significance as a leader.</b></li> <li>• The <b>sumptuous materials made the manuscript appropriate for royalty.</b></li> </ul>

3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

This folio is showing the initial founder of the Persian society, who is seated above his ~~son~~ son and his grandson, who flank him on each side. All around below are the first humans, who are learning for the first time how to cook, hunt and survive. They are surrounded by wild animals, who are remarkably tame in the presence of the first ruler. The ~~page~~ page has calligraphy on the two ends of the scene, which are intended to describe what is happening. The scene is symmetrical with heraldic composition that centers attention on the ruler that oversees his people. The borders are large, and the scene is off center which gives it a sense of airiness, as if it might float off the page. The *Shahnama* was intended to function as a sort of history book, recalling the founding and succeeding history of the Persians. The rulers who commissioned it often did so to associated themselves with the ancient Persian kings who are admired by many. The *Shahnama* were made after the time of Islam, however their history always stopped right before the founding of Islam. The visual characteristics such as the idealization of the ruler and the peacefulness of all the creatures of his kingdom reveal the positive associations desired by the commissioners. Furthermore the <sup>free</sup> use of animal and animal imagery reinforce how this was a time before Islam (where Islam rejects that imagery in religious contexts).

## 3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

T1. Describe the subject matter of *The Court of Gayumars*.

T2. Describe at least two visual characteristics of *The Court of Gayumars*.

T3. Using specific contextual evidence, explain how a *Shahnama* was intended to function.

T4. Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

T1. The subject matter of *The Court of Gayumars* is ~~depicted as~~ as ~~a painting~~ water colors and ink on folio

T2. Visual characteristics of *The Court of Gayumars* are that, one, the setting and figure go out of the borders originally done to create an illusion of space. In addition, the focus of the ~~whole~~ folio is asymmetrical since the painted folio isn't in the center. Furthermore the folio was small enough and the painting of the image was painted so small and with small details.

T3. A *Shahnama* was a book created to portray the history of ~~the~~ Iran showing the previous kings and how they reigned. Here it shows the last king as if he was the creator of the world. It was intended to be a learning tool for history.

T4. Visually, the fact people have leopard skin on shows some sense of civilization. Interestingly enough, Gayumars was the one who invented that, according to the *Shahnama*, and is also shown as central and spiritually divine. On Gayumars left is his brother to the throne which reinforces the purpose of the *Shahnama* showing Gayumars with a natural murderer shows his wisdom as he also sits in the later position obviously showing he is more important than those around him showing his position in the *Shahnama*.

## 3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

The subject matter of the court of the Gayumars is a king ~~flanked~~ flanked on both sides by his sons, and below them are the people he rules over. <sup>leads</sup> The court of the Gayumars shows the falling streams of water and lush greenery to show a serene environment. <sup>which is reminiscent of Edo paintings.</sup> There is also the use of text (Islamic) that is used as borders at the top and the bottom of the image. A *Shahnama* was intended to function as a book with imagery and text to tell religious stories. The incorporation of image and text, and images that do not display icons (religious) reinforces the function of a *shahnama*. The image uses bright, vibrant colors and figures of power wear animal fur to show power as leaders of the physical realm so not to be confused with religious icons, which were not allowed in the Islamic world.

3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

- gold shows Shahnama in center

Describe at least two visual characteristics of *The Court of Gayumars*.

- bright colors } silk road  
- Asian clouds

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

- to reinforce spiritual practices

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

"The Court of Gayumars" includes a vast and diverse depiction of the court. This work includes a peaceful man at the center, surrounded by several people and both are dressed in tan ~~robes~~ clothing and include very little color, however they are framed by very colorful trees, flowers, and waterfalls. The most important and most evident piece of ~~the work~~ diversity and outside-cultural influence are the clouds. The clouds are swirled and are very clearly a reference to Asian art and technique. Because of the inclusion of these Asian clouds, it is clear to see that Shah Tahmasp acquired this ~~technique~~ technique from the spread of culture through the Silk Road.

Another visual characteristic of The Court of Gayumars is the gold that is used in the sky. This shows the wealth that was spread through the Silk Road.



The function of the Shahnameh was intended to be an aid in spiritual practices. This is assumed because of the large emphasis on spirituality in the middle east at that time.

The subject matter reinforces the function because of the tranquil content and because the figures in this work are worshipping their god together.

3. Suggested time: 15 minutes.

The work shown is *The Court of Gayumars*, a folio from Shah Tahmasp's *Shahnama*, created c. 1522–1525 C.E.

Describe the subject matter of *The Court of Gayumars*.

Describe at least two visual characteristics of *The Court of Gayumars*.

Using specific contextual evidence, explain how a *Shahnama* was intended to function.

Using specific visual evidence, explain how the subject matter or visual characteristics of *The Court of Gayumars* reinforce the function of a *Shahnama*.

3. The Court of Gayumars shows Sufi-Islamic depiction and influence. The calligraphy shown resembles the "true" "language of Islam". As one can see the Sufi people coming together spiritually in the nature of their world. A *Shahnama* was a spiritual gathering of Sufi-Islamic people coming together in natural worship.

# AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 3

**Sample Identifier: G3 3**

**Score: 5**

- Task 1: The response describes the subject matter as showing the “initial founder of the Persian society, who is seated above his son and his grandson, who flank him on each side.” The response also adds “all around below are the first humans, who are learning for the first time how to cook, hunt, and survive.” Additionally, the response continues “they are surrounded by wild animals, who are remarkably tame in the presence of the first ruler.” (1 point earned)
- Task 2: The response visually states that the page has “calligraphy on the two ends of the scene.” (1 point earned)
- Task 3: The response describes the scene as “symmetrical with heraldic composition that centers attention on the ruler.” Later the response continues with “borders are large, and the scene is off center which gives a sense of airiness, as if it might float off the page” but that task point has already been earned. (1 point earned)
- Task 4: The response gives the function of the work as a “sort of history book, recalling the founding and succeeding history of the Persian Kings.” The response continues with the rulers commissioning the work because they “associated themselves with the ancient Persian Kings.” (1 point earned)
- Task 5: The response gives the visual characteristics of “idealization of the ruler and the peacefulness of all the creatures of his kingdom reveal the positive association desired by the commissioners.” (1 point earned)

**Sample Identifier: V 3**

**Score: 4**

- Task 1: The response describes “On Gayumars left is his brother to the throne.” Although Gayumars brother is not depicted in the work, the response does understand there is a family correlation in the subject matter. (1 point earned)
- Task 2: The response describes the materials as “water colors and ink on folio,” and the technique as being “painted so small and such small details.” (1 point earned)
- Task 3: The response describes the composition with “setting and paint go out of the borders... to create an illusion of space” and “asymmetrical since the painted folio isn’t in the center.” (1 point earned)
- Task 4: The response states that the work was intended to “portray the history of Iran showing the previous Kings and their lineage,” and continues with how the work “shows the 1<sup>st</sup> King,” and that the work was “intended to be a learning tool for history.” Finally, the response gives accurate contextual evidence of function with “people have leopard skin on shows some sense of civilization... Gayumars was the one who invented that according to the Shahnama.” Although the response includes an inaccurate statement of subject matter in Gayumars’ brother being on the left, this is additional task 4 evidence in knowing this “reinforces the purpose of the Shahnama” since the two figures being described are related, as stated in the Shahnama. (1 point earned)
- Task 5: No point was earned. Although visual evidence is given that Gayumars is “shown as central and spiritually divine,” it does not also address the reinforcement of function. Also, an attempt is made with visual evidence of Gayumars being “more important than those around him showing his position” there is no further discussion of how this reinforces the function of a Shahnama. (0 points)

**Sample Identifier: K 3**

**Score: 3**

- Task 1: The response describes “a king flanked on both sides by his sons, and below them are the people he rules over/leads.” Although one figures is his son and the other is his grandson, the understanding of familial ties remains evident. (1 point earned)
- Task 2: The response describes the “falling streams of water and lush greenery.” (1 point earned)

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

- Task 3: The response gives the “use of text (Islamic) that is used as borders at the top and bottom of the image.” Later it continues with “bright, vibrant colors and figures of power wear animal fur” but the task point has already been earned. (1 point earned)
- Task 4: No point was earned. Although an attempt was made by including “A Shahnama was intended to function as a book with imagery and text” the response follows this up with religious stories. This is inaccurate for the function of the work. If the response continued with the function of who specifically uses the text and how, it would be sufficient to earn the task point. (0 points)
- Task 5: No point was earned. Although an attempt was made to address visual evidence with “the incorporation of image and text and images that do not display icons (religious) reinforces the function of a Shahnama” the response is unclear in how that reinforces the function. The response is perhaps attempting to identify this time period as iconoclastic, but would need to address the function of the work with visual evidence to earn this task point. (0 points)

#### Sample Identifier: W 3

Score: 2

- Task 1: No point was earned. Although an attempt was made by stating the work “includes a vast and diverse depiction of the court,” this does not have enough specificity beyond what is given in the question to earn the task point. If the response were to also include labeling the King or his family as being above his court, the response would have shown sufficient evidence to earn a task point. (0 points)
- Task 2: The response described “a peaceful man at the center, surrounded by several people” and continues to describe them “dressed in tan clothing” with “very little color.” Each of these visual characteristics are accurate descriptions. (1 point earned)
- Task 3: The response described how the people are “framed by very colorful trees, flowers, and waterfalls” which is enough to earn the task point. The response continues with “the clouds are swirled and are very clearly a reference to Asian art and technique”, and later describes the use of gold as it “shows the wealth” which are further visual characteristics, but the task point has already been earned. (1 point earned)
- Task 4: No point was earned. Although an attempt was made by stating “the function of the Shahnama was intended to be an aid in spiritual practices,” this information is inaccurate and did not earn a task point. (0 points)
- Task 5: No point was earned. Although an attempt was made at a visual reference to “the tranquil content and because the figures in this work are worshipping their god together,” this information is inaccurate and does not support the function of the work. If the response addressed the peace that Gayumars brought to the court with his rule the response would accurately address the task point. (0 points)

#### Sample Identifier: E5 3

Score: 1

- Task 1: No point was earned. Although an attempt was made by stating the work “shows Sufi-Islamic depiction and influence,” this does not accurately describe the subject matter or the specificity required for the task point. (0 points)
- Task 2: Describes the “calligraphy” as a visual characteristic in the work. (1 point earned)
- Task 3: No point was earned. Although an attempt was made to describe how one can see “the Sufi people coming together spiritually in the nature of their world,” this was not sufficient detail to earn a task point. However, if the response also included specific detail in the placement of the visual elements of people and nature, even with the incorrect statement about it being a spiritual gathering, the description in itself would have been sufficient. (0 points)
- Task 4: No point was earned. Although an attempt was made for a Shahnama to be “a spiritual gathering of Sufi-Islamic people coming together in natural worship,” this statement was incorrect in the actual function. (0 points)
- Task 5: No attempt was made. (0 points)

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS



© Werner Forman / Art Resource, NY

© 2018 The College Board.  
Visit the College Board on the Web: [www.collegeboard.org](http://www.collegeboard.org).

AP<sup>®</sup> ART HISTORY  
2018 SCORING GUIDELINES — Version 1.0

**Question 4**

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

**Scoring Criteria**

Task		Points
1	Accurately describes ONE visual characteristic of the ritual depicted in the work.	1 point
2	Accurately describes ANOTHER visual characteristic of the ritual depicted in the work.	1 point
3	Accurately uses ONE example of specific contextual evidence to explain the ritual depicted in the work.	1 point
4	Accurately uses ANOTHER example of specific contextual evidence to explain the ritual depicted in the work.	1 point
5	Accurately explains the political or religious significance of this ritual for Maya rulers.	1 point
Total Possible Score		5 points

AP<sup>®</sup> ART HISTORY  
2018 SCORING GUIDELINES — Version 1.0

**Scoring Information**

***Describe at least two visual characteristics of the ritual depicted in the work.***

Lintel 25 from Structure 23 depicts a scene from a bloodletting ritual and conjuring event. Hieroglyphic inscriptions describe that the ritual was performed by Lady Xoc, the queen and primary wife of Shield Jaguar (Itzamna B'ahlam II), the ruler of Yaxchilán. Lintel 25 portrays Lady Xoc making contact with a spirit who emerges gripping a spear from the open jaws of a vision serpent. This serpent has been called forth by the blood sacrifice of Lady Xoc. In her left hand, Lady Xoc holds a bowl or a basket that contains instruments of bloodletting as well as bloodied bark paper. A similar object is placed on the ground before her. This also contains bloodied bark paper and from it rises the vision serpent.

Lady Xoc is dressed in an ornately patterned *huipil* trimmed in fringe and pearls, as well as a Sun God pectoral, jade wristlets, and an intricate headdress whose form seems to suggest aspects of the vision serpent before her. Such elaborate attire reflects the ceremonial nature of her actions. Blood scrolls are carved on her cheek near her mouth, reflecting the bloodletting that she had performed in Lintel 24, the previous lintel in the series, also found in Structure 23.

***Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.***

Lintel 25 and the series to which it belongs were originally found placed above the central doorway of Structure 23. These lintels depict scenes from intimate bloodletting rituals and conjuring events performed by the elite in dark, sacred spaces like the interior of Structure 23. The placement of the lintels above the central doorway—which marks a transitional or liminal space—parallels the symbolism of the events depicted as well as the symbolism of the vision serpent as a portal or a gateway between worlds. Some scholars have suggested that this serpent represents an ancestral warrior spirit or perhaps even the founder of the kingdom of Yaxchilán. It might also represent Shield Jaguar.

Inscriptions presented through glyphs on both Lintel 24 and Lintel 25 identify the date of this particular bloodletting ritual as October 28, 709 C.E., and note that the purpose of the ritual was to mark the anniversary of Shield Jaguar's ascension to the throne in October 681 C.E. Such an association could refer to the rule of Shield Jaguar himself or to the construction of Structure 23, which Shield Jaguar had built in Yaxchilán after a 150-year lapse in building palace architecture. Inscriptions state that Shield Jaguar dedicated Structure 23 to Lady Xoc and that it was considered to be her space; some scholars have theorized that it might be her tomb.

More details about the ritual are presented in Lintel 24, which show Lady Xoc pulling a spiked rope through a hole in her tongue while Shield Jaguar provides illumination with a blazing torch to a presumably dark space. The fire could also have been used to ignite the bloodied bark paper in the container set between them. The smoke, pain, and possible ingestion of hallucinogens produced conditions favorable for the conjuring of a vision serpent.

***Explain the political or religious significance of this ritual for Maya rulers.***

Bloodletting was a form of sacrifice that was expected of Maya rulers and was particularly associated with ceremonies of renewal and rebirth. The Maya believed that their gods sacrificed their own divine blood to create humankind. In return, the Maya were expected to make blood sacrifices to the gods to maintain the order of the universe. Bloodletting, or sacrificing one's own blood, was one way to achieve this. This bloodletting ritual was performed most dramatically by members of the royal family, but it was also performed by other Maya elites and religious leaders. Bloodletting took place at every major political and religious ceremony because it was the means by which the gods or ancestors could be present to sanctify the event. "Present" is meant literally in this



AP<sup>®</sup> ART HISTORY  
2018 SCORING GUIDELINES — Version 1.0

case: the Maya believed that the act of bloodletting opened a portal to the Other World through which gods and spirits could pass, as depicted in Lintel 25.

As such, bloodletting rituals connected Maya royals to the sacred sphere and legitimized their social and political positions as divinely sanctioned rulers. On Lintel 25, the central role played by Lady Xoc in this bloodletting ritual would have legitimized Shield Jaguar's reign and reinforced her power as his primary wife and queen. This assertion was perhaps necessary because it was through Lady Xoc and her lineage that Shield Jaguar was able to justify his claim to the throne of Yaxchilán.

Lintel 25 demonstrates that Lady Xoc held enormous political and spiritual power during the reign of Shield Jaguar. It is possible that she commissioned this series of lintels, which would be a rare example of female patronage, and by extension female power, in Maya art.

AP<sup>®</sup> ART HISTORY  
2018 SCORING GUIDELINES — Version 1.0

Scoring Notes

1	<p><b>Accurately describes ONE visual characteristic of the ritual depicted in the work.</b></p> <ul style="list-style-type: none"> <li>• <b>Lady Xoc</b> is making contact with a spirit called forth by her <b>blood sacrifice</b>. She is dressed in an ornately patterned <i>huipil</i> trimmed in fringe and pearls, as well as a Sun God pectoral, jade wristlets, and an intricate headdress.</li> <li>• A <b>vision serpent</b> rises from <b>bloodied bark paper</b>. From one of the serpent’s mouths emerges a spirit who wears an ornate headdress, ear spools, and a pectoral, and carries a shield and a spear.</li> <li>• Two <b>bowls or baskets</b> contain instruments of bloodletting as well as <b>bloodied bark paper</b>. One is held by Lady Xoc and there is a similar one on the ground from which the <b>vision serpent</b> rises.</li> <li>• <b>Blocky hieroglyphic text</b> at the top of the carving identifies specific information about the ritual depicted.</li> </ul>
2	<p><b>Accurately describes ANOTHER visual characteristic of the ritual depicted in the work.</b></p> <p>See above.</p>
3	<p><b>Accurately uses ONE example of specific contextual evidence to explain the ritual depicted in the work.</b></p> <ul style="list-style-type: none"> <li>• Lintel 25 and the series of three lintels to which it belongs depict scenes from <b>intimate bloodletting rituals and conjuring events performed by the elite in dark, sacred spaces</b>.</li> <li>• More details about the ritual are presented in <b>Lintel 24</b>, which shows <b>Lady Xoc pulling a spiked rope through a hole in her tongue</b> while <b>Shield Jaguar</b> provides illumination with a blazing torch to a presumably dark space. The fire could also have been used to ignite the bloodied bark paper for the purpose of conjuring the vision serpent.</li> <li>• Inscriptions presented through glyphs identify the date of this particular bloodletting ritual as <b>October 28, 709 C.E.</b>, and note that the purpose was to mark the <b>anniversary of Shield Jaguar’s ascension to the throne</b>.</li> <li>• Some scholars have suggested that the spirit emerging from the vision serpent represents an ancestral warrior spirit or perhaps even the founder of the kingdom of Yaxchilán. It might also represent <b>Shield Jaguar</b>.</li> <li>• The placement of the <b>lintels</b> above Structure 23’s central doorway—which marks a transitional or liminal space—parallels the symbolism of the events as well as the symbolism of the vision serpent as a <b>portal</b> between worlds.</li> <li>• The <b>conjuring of the vision serpent</b> was likely produced by a <b>combination</b> of blood loss, pain, smoke, and possibly hallucinogens.</li> </ul>
4	<p><b>Accurately uses ANOTHER example of specific contextual evidence to explain the ritual depicted in the work.</b></p> <p>See above.</p>
5	<p><b>Accurately explains the political or religious significance of this ritual for Maya rulers.</b></p> <ul style="list-style-type: none"> <li>• Bloodletting was a form of sacrifice that was expected of Maya rulers and was associated with ceremonies of <b>renewal and rebirth</b>. The Maya believed that their gods sacrificed divine blood to create humankind. In return, the Maya were expected to make blood sacrifices to the gods to maintain the order of the universe.</li> <li>• Bloodletting rituals connected Maya royals to the <b>sacred sphere and legitimized their social and political positions as divinely sanctioned rulers</b>.</li> <li>• Bloodletting rituals were <b>also performed by other Maya elites and religious leaders</b>. Bloodletting took place at <b>every major political and religious ceremony</b> because it was the means by which the gods or ancestors could be present to sanctify the event.</li> <li>• <b>Lady Xoc’s central role in this bloodletting ritual would have legitimized Shield Jaguar’s reign and reinforced her power as his primary wife and queen</b>. This assertion was perhaps necessary because it was through Lady Xoc and her lineage that Shield Jaguar was able to justify his claim to the throne.</li> </ul>

## 4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico depicts Lady Xok in a vertically situated ~~space~~ composition with very little negative space. Lady Xok is ~~depicted wearing~~ heavily ornamented with Mayan jewelry. Spatially, she is found below the image of the War god, showing both her ability to contact the spirit realm yet also her inferiority. The glyphs along the top of the relief sculpture reveal the subject matter and specific date of the occurrence of this event. This work also shows Lady Xok bloodletting and from this blood a ~~serpent revealing the~~ heavily detailed serpent climbs up the lateral space to reveal the Mayan War god identified by his warrior shield, spear, and crown. The ritual of bloodletting was crucial to the political and spiritual nature of Mayan rulers because it allowed them to reach the realm of the gods so that they could communicate. This ability reinforces the power of the Mayan rulers. ~~at~~ In this particular series of 3 panels, Lady Xok ~~bloodlets~~ bloodlets to reaffirm the political superiority of Shield Jaguar. His power

is reaffirmed when the Mayan War god emerges from the serpent that Lady Xok was allowed to see in her state brought ~~on up~~ upon the Mayan ritual of bloodletting.

4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

In this work, the man emerging from the mouth of the snake is holding a spear-like tool. This tool will be used for a blood-letting ceremony in which the queen will ~~may~~ pierce her tongue and her blood will be collected for this ritual. Furthermore, the viewer can identify the queen because of her attire. She is draped in clothing with elaborate patterns, and she is wearing a headdress that appears to have a snake on it. This snake motif ~~is often~~ is often found within the Mayan culture. Within this work the snake motif is seen twice. ~~It~~ It is first seen <sup>when</sup> the man <sup>emerges</sup> from the snake, and it is also seen on the queen's headdress. The snake is a symbol of auspiciousness in the Mayan culture; it is highly revered. Just as the snake is considered <sup>sacred</sup> to the Maya, blood is also important. The Maya had a fascination with blood, often making it the center of religious ceremonies. Whether it be sacrificing enemies ~~or~~ or performing the ritual depicted in this work, they all involve blood. Thus, this blood-letting ritual was specifically for ~~royalty~~ Maya royalty. The fact only royalty ~~was~~ was able to

participate in a ceremony honoring the gods  
emphasizes the power and authority they had  
over all aspects of life.

4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

There is a dragonesque figure with some form of a deity coming out of its mouth. There is also a leader in the bottom right corner of the people in his culture that is going through a blood-letting ritual to please the gods.

This ritual often done by the leader involved bleeding and collecting that blood as a sacrifice to the gods to help the culture. The Maya were often at war and would use this ritual to help them defeat other civilizations.

4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

The first visual characteristic of this art piece is a powerful figure with a pointy object coming out of the mouth of a serpent. The second visual characteristic is the human figure ~~below~~ on the lower right corner holding a bowl-like object. The powerful figure is a shaman, and shamanistic rituals were very important in Mesoamerica. Serpents were also sacred. The second human figure is a Mayan ruler making an offering to the shaman, because shamans were held at a very high regard in Mayan culture. The political significance of this ritual shows a bridge between the ruler and religion.



4. Suggested time: 15 minutes.

The work shown is Lintel 25 from Structure 23 in Yaxchilán, Chiapas, Mexico, 725 C.E.

Describe at least two visual characteristics of the ritual depicted in the work.

Use at least two examples of specific contextual evidence to explain the ritual depicted in the work.

Explain the political or religious significance of this ritual for Maya rulers.

~~Describe the ritual depicted in Lintel 25 from Structure 23~~ Lintel 25 from Structure 23 depicts a bloodletting ritual. There are also hieroglyphic symbols in the upper area telling about what is going on. Also shown is the use of hierarchical scale to show the importance of certain figures in contrast to others.

# AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 4

**Sample Identifier: VV4**

**Score: 5**

- Task 1: The response describes one visual characteristic of the bloodletting ritual by relating that on the lintel Lady Xoc is “heavily ornamented with Mayan jewelry” and “located below the image of the war god.”
- Task 2: The response describes another visual characteristic of the bloodletting ritual by reporting that the lintel depicts “a heavily detailed serpent climbs up the lateral space to reveal the Mayan war god identified by his warrior shield, spear, and crown.”
- Task 3: The response explains that the context of the bloodletting ritual is evident because of “the glyphs that reveal the subject matter and specific date of the occurrence of this event.”
- Task 4: The response explains that another example of the context of the bloodletting ritual is evident because “in this particular series of 3 panels, Lady Xoc bloodlets to reaffirm the political superiority of Shield Jaguar.”
- Task 5: The response explains the political and religious significance of the bloodletting ritual “because it allowed them [Mayan rulers] to reach the realm of the gods so that they could communicate.” The response further notes that “this ability reinforces the power of the Mayan rulers.”

**Sample Identifier: L44**

**Score: 4**

- Task 1: The response describes one visual characteristic of the bloodletting ritual by relating that the lintel contains a “man emerging from the mouth of the snake is holding a spear-like tool.”
- Task 2: The response describes another visual characteristic of the bloodletting ritual by reporting that the queen found on the lintel is “draped in clothing with elaborate patterns and she is wearing a headdress that appears to have a snake on it.”
- Task 3: The response explains that the context of the bloodletting ritual is evident because it understands that “the queen will pierce her tongue and her blood will be collected for this ritual.”
- Task 4: No point was earned. The response could have earned this task point if the discussion of snakes or blood had been more specific and less general.
- Task 5: The response explains the political and religious significance of the bloodletting ritual by noting “the fact only royalty was able to participate in a ceremony honoring the gods emphasizes the power and authority they had over all aspects of life.”

**Sample Identifier: NN4**

**Score: 3**

- Task 1: The response describes one visual characteristic of the bloodletting ritual by relating that on the lintel “there is a dragonesque figure with some form of a diety coming out of its mouth.”
- Task 2: The response describes another visual characteristic of the bloodletting ritual by reporting that the lintel contains “a leader in the bottom right corner of the people in his culture that is going through [sic] a bloodletting ritual to please the gods.”
- Task 3: The response explains that the context of the bloodletting ritual is evident because it understands that “this ritual often done by the leader involved bleeding and collecting that blood as a sacrifice to the gods to help the culture.”
- Task 4: No point was earned. The information is inaccurate to this artwork.
- Task 5: No point was earned. No attempt was made.

# AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

**Sample Identifier: N74**

**Score: 2**

- Task 1: The response describes one visual characteristic of the bloodletting ritual by relating that the lintel features “a powerful figure with a pointy object coming out of the mouth of a serpent.”
- Task 2: The response describes another visual characteristic of the bloodletting ritual by noting that the lintel features a “human figure on the lower right corner holding a bowl-like object.”
- Task 3: No point was earned. The response could have earned this task point if shamanism was more specifically explained.
- Task 4: No point was earned. The response could have earned this task point if its discussion of serpents was more specific and detailed.
- Task 5: No point was earned. The response could have earned this task point if it explained more specifically how this “ritual shows a bridge between the ruler and the religion.”

**Sample Identifier: X34**

**Score: 1**

- Task 1: The response describes one visual characteristic of the bloodletting ritual by noting that the lintel contains “hieroglyphich [sic] symbols in the upper area telling about what is going on.”
- Task 2: No point was earned. The response could have earned this task point if “a bloodletting ritual” or if “hierarchhal [sic] scale” was more fully or specifically defined
- Task 3: No point was earned.
- Task 4: No point was earned.
- Task 5: No point was earned.

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.



© imageBROKER / Alamy Stock Photo

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Question 5**

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

**Scoring Criteria**

Task		Points
1	Correctly attributes the work shown to the architect who designed it.	1 point
2	Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
3	Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.	1 point
4	Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
5	Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect's work.	1 point
<b>Total Possible Score</b>		<b>5 points</b>

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Information

***Correctly attributes the work shown to the architect who designed it.***

Le Corbusier designed the work shown, the Weissenhofsiedlung (the Weissenhof Estate), as an exemplar of modern housing for the *Die Wohnung* (The Home) exhibition in Stuttgart, Germany, in 1927 C.E. It is a two-family structure that is now the Museum Weissenhof. Le Corbusier is also the architect of the Villa Savoye located in Poissy-sur-Seine, France, completed in 1929.

***Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.***

The Museum Weissenhof is similar to Le Corbusier's Villa Savoye in that both buildings have strict geometric forms and broad planes that dominate their designs. This can be seen in the flat roofs and boxlike shapes of the overall forms, as well as in the smooth white wall surfaces, which are punctuated by long ribbons of horizontal strip windows. In both structures, Le Corbusier included a roof garden and terrace.

Similar to the Villa Savoye, the primary building materials at the Museum Weissenhof are concrete and steel. In both, the infrastructure is visible through Le Corbusier's use of pilotis: slender supporting columns that elevate the structure from the ground. These pilotis make each structure look, in the words of Le Corbusier, like "a box in the air."

***Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.***

In 1926, Le Corbusier distilled the essential tenets of his modern architectural aesthetic into his manifesto "Five Points of a New Architecture." These tenets—which are demonstrated in the architectural designs of both the Villa Savoye and the Museum Weissenhof—include the use of ground-level pilotis to elevate the structure and to extend garden space beneath; a functional roof acting as a garden and terrace in order to reclaim space lost to the building's footprint on the land below; a floor plan that is conceived as a flexible open space, able to be subdivided by sliding temporary walls (as seen in his earlier concept for what he called Dom-ino construction); horizontal windows for maximum illumination and ventilation; and a freely designed facade, whose non-load bearing curtain walls act only as the building's skin.

In his earlier treatise *Towards an Architecture*, Le Corbusier had compared these signature elements of his design forms to those of classical antiquity, specifically his emphasis on geometric shapes, precise ratios and alignments, and overall visual clarity. Le Corbusier had an interest in what he called "type forms," universal elements of design that he found in many cultures and historical periods, ranging from ancient Greek temples to contemporary automobiles, airplanes, and ocean liners. Le Corbusier included these forms because he considered them to be the building blocks of modern architecture, grounded in history but with a unique expression appropriate to the modern age of technology.

It was in *Towards an Architecture* that Le Corbusier also articulated his much-quoted dictum that "a house is a machine for living in." By this, Le Corbusier meant that it was important to bring this same concern for fundamental forms into the conception and design of modern domestic architecture. Specifically, Le Corbusier advocated for an emphasis on functionality and he stipulated that modern ideas of efficiency should drive innovation and advances in architectural design. These were not just houses that Le Corbusier was designing; he was creating through architecture a whole new vision of how people should live in modern society.

Central to Le Corbusier's vision was promoting healthy living by integrating indoor and outdoor spaces. He believed that spending time in nature was an essential component of modern life and even more, modern leisure. Part of the purpose of the pilotis, for instance, is to promote air circulation, while the windows, terraces, and roof gardens of the structures bring the outside in.

# **AP® ART HISTORY**

## **2018 SCORING GUIDELINES — Version 1.0**

With regard to the Villa Savoye, Le Corbusier's interest in modern machine forms found its most perfect expression in the automobile, which he saw as a symbol of mobility and efficiency as well as evidence of the possibilities for modern forms of beauty that could be expressed through design and materials. Many of Le Corbusier's design decisions at Villa Savoye were specifically conceived with the automobile in mind, including elevating living space above the ground to create space for automobiles below and designing sleek, curved walls that accommodate the needs of parking and turning vehicles.

Many of these characteristics, as well as the use of lightweight, industrial materials, the rejection of ornament, and the use of modular forms, are associated with the International Style. These characteristics also exemplify an emphasis on abstraction, innovation, and materials consistent with the aesthetic of modernism.

# AP® ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Notes

1	<p><b>Correctly attributes the work shown to the architect who designed it.</b></p> <p><b>Le Corbusier. Also acceptable: the architect who designed the Villa Savoye (with no other architect listed).</b></p>
2	<p><b>Accurately uses ONE example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</b></p> <p>The work shown is the Museum Weissenhof, which shares the following similarities with the Villa Savoye:</p> <ul style="list-style-type: none"> <li>• <b>Strict geometric forms</b></li> <li>• <b>Broad planes</b></li> <li>• <b>Flat roofs</b></li> <li>• <b>Boxlike shapes (“box in the air”)</b></li> <li>• <b>Smooth white wall surfaces/lack of exterior decoration</b></li> <li>• <b>Long ribbons of horizontal strip windows</b></li> <li>• <b>Roof gardens and terraces</b></li> <li>• <b>Pilotis (slender supporting columns that elevate the structure from the ground)</b></li> <li>• <b>Use of concrete and steel</b></li> </ul>
3	<p><b>Accurately uses ANOTHER example of specific visual evidence to justify the attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.</b></p> <p>See above.</p>
4	<p><b>Accurately uses ONE example of specific contextual evidence to explain why these visual elements are characteristic of that architect’s work.</b></p> <ul style="list-style-type: none"> <li>• <b>“Five Points of a New Architecture” explains Le Corbusier’s design: (1) ground-level pilotis elevate the structure and extend garden space beneath; (2) a functional roof acts as a garden and terrace to reclaim space lost to the building’s footprint; (3) an open plan acts as a flexible space; (4) horizontal windows add maximum illumination and ventilation; and (5) a freely designed facade, allowing for formal experimentation.</b></li> <li>• <b>In <i>Towards an Architecture</i>, Le Corbusier compared these elements to those of classical antiquity.</b></li> <li>• <b>In <i>Towards an Architecture</i> Le Corbusier also articulated that “a house is a machine for living in,” meaning it was important to bring this concern for fundamental forms into modern domestic architecture. Le Corbusier was creating a whole new vision of how people should live in modern society.</b></li> <li>• <b>Central to Le Corbusier’s vision was promoting healthy living by integrating indoor and outdoor spaces. He believed that spending time in nature was an essential component of modern life. The pilotis promote air circulation. The windows, terraces, and roof gardens bring the outside in.</b></li> <li>• <b>With regard to the Villa Savoye, Le Corbusier’s interest in modern machine forms found its most perfect expression in the automobile. Many of Le Corbusier’s design decisions were specifically conceived with the automobile in mind, including elevating living space to create space for automobiles below and designing sleek, curved walls that accommodate the needs of parking and turning vehicles.</b></li> <li>• <b>Exemplifies International Style/modernism, as part of Le Corbusier’s aesthetic and the tendency towards innovation, abstraction, and attention to materials evident during this period.</b></li> </ul>
5	<p><b>Accurately uses ANOTHER example of specific contextual evidence to explain why these visual elements are characteristic of that architect’s work.</b></p> <p>See above.</p>



## 5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

The work shown can be attributed to the architect Le Corbusier, ~~unlike~~ an artist who also worked on the structure Villa Savoye in France. These two structures are similar because of their facade design, open concept, use of a lower porch held up by thin columns, and employment of the roof space. These visual elements are characteristic of Le Corbusier's work because he adhered to the International style of architecture, which consisted of 5 main points. One of the points that can be seen in both pieces is the employment of the roof space. Villa Savoye contains an observatory on top, while the featured domestic structure possesses a rooftop garden. Another similarity of the two ~~the~~ homes and characteristic of Le Corbusier's work is the facade design. Both are simple and white with several windows and a raised quality due to the lower porch. Le Corbusier was less focused on elaborate design and more focused on the function of the structure and its relationship with the surrounding environment.

5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

The work shown is done by Le Corbusier. What details make this work belong to him is the similarities it has with another one of his works, Villa Savoye. Both these structures are simple yet unique and they both rely on not the walls but the metal poles that hold everything together. The windows and unique design of the structure both attribute to the similarities to Villa Savoye. The artist wanted to use a concept of not disturbing nature and making a more efficient effect of its space so he uses designs that are big but don't take up so much space because they are uplifted by the metal poles. He not only elevates the building for physical appearances but he makes use of the space that is left after uplifting the building.



Suggested time: 15 minutes.



A5.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

The work shown can be attributed to the architect Le Corbusier.

One piece of evidence that justifies this attribution is the use of a row of windows, as seen in Villa Savoye by Le Corbusier. Another piece of evidence is the use of rectangular, thin columns to support the building above, as the bottom level is mostly empty space, as seen in Villa Savoye also.

These visual elements are characteristic of Le Corbusier's work as they repeatedly appear in his work, such as in Villa Savoye. In Villa Savoye, by Le Corbusier, the work is geometric, white, has a row of windows, and thin, geometric columns supporting the work. As Le Corbusier uses these elements repeatedly, they are characteristic of him.

5. Suggested time: 15 minutes.

The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

The domestic structure shown is supported by small blue columns much like the architect's previous structure. The building has geometric shapes and ~~very~~ little curved to none curves or circular forms. Both structures created by the architect are rather simple and contain no immense detail, however the weight is being evenly distributed throughout and small window pannels are seen throughout the side of the structure.

5. Suggested time: 15 minutes.

international style

2 The work shown is a domestic structure designed by an architect included in the required course content. Correctly attribute the work to that architect.

7 Using at least two examples of specific visual evidence, justify your attribution by describing relevant similarities between the work shown and the work by the same architect in the required course content.

Using at least two examples of specific contextual evidence, explain why these visual elements are characteristic of that architect's work.

This domestic structure is the heart of the international style, which arose in the 20<sup>th</sup> century. Its renovated structure, and modern appearance screams contemporary. With contrast of shapes, lines color, etc., the artist attempted to build a classic homestyle building with a twist of edge for their patrons.

# AP<sup>®</sup> SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 5

**Sample Identifier: BB5**

**Score: 5**

- Task 1 (attribution): The response correctly attributes the work to Le Corbusier. (1 point)
- Task 2 (visual evidence): “Thin columns” is acceptable as visual evidence. (1 point)
- Task 3 (second visual evidence): “Employment of the roof space” is acceptable as visual evidence. (1 point)
- Task 4 (contextual evidence): “Corbusier...adhered to the International Style of architecture, which consisted of 5 main points. One of the points that can be seen is the employment of the roof space ...possesses a rooftop garden” is acceptable as contextual evidence. (1 point)
- Task 5 (second contextual evidence): “Le Corbusier was less focused on elaborate design and more focused on the function of the structure and relationship with the surrounding environment,” is acceptable as contextual evidence, because the idea of the building functionality relates to Le Corbusier’s idea that a house should be a “machine for living.” (1 point)

**Sample Identifier: P125**

**Score: 4**

- Task 1 (attribution): The response correctly attributes the work to Le Corbusier. (1 point)
- Task 2 (visual evidence): “Both rely ... on the metal poles” is acceptable as visual evidence. (1 point)
- Task 3 (second visual evidence): No point was earned; “the windows” is too vague to award the next visual task point. (0 points) “Simple yet unique” does not address what the structure actually looks like; thus this is too vague for visual task point. (0 points)
- Task 4 (contextual evidence): “Making a more efficient effect of its space because they are uplifted by the metal poles ...elevates the building” is acceptable as contextual evidence. (1 point)
- Task 5 (second contextual evidence): “Wanted to use the concept of not disturbing nature” is acceptable as contextual evidence. (1 point)

**Sample Identifier: A5**

**Score: 3**

- Task 1 (attribution): The response correctly attributes the work to Le Corbusier. (1 point)
- Task 2 (visual evidence): “use of a row of beam columns” is acceptable as visual evidence. (1 point)
- Task 3 (second visual evidence): “rectangular, thin columns” is acceptable as visual evidence. (1 point) “Geometric, white, has a row of windows, and thin geometric columns supporting the work” is all additional visual evidence, however the Task 2 and Task 3 points have already been achieved.
- Task 4 (contextual evidence): No point was earned. (0 points)
- Task 5 (second contextual evidence): No point was earned. (0 points) The response attempts to reconnect the visual evidence with context, stating that Le Courbusier “uses these elements repeatedly,” but without clearly and directly connecting these elements to the architect’s overall aesthetic.

## AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

### 2018 AP Art History

**Sample Identifier: N125**

**Score: 2**

- Task 1 (attribution): The response does not attribute the work. (0 points)
- Task 2 (visual evidence): “supported by small ... columns” is acceptable as visual evidence. (1 point)
- Task 3 (second visual evidence): “geometric shapes” is acceptable as visual evidence. “No imense [*sic*] detail,”; “small window pannels [*sic*] are seen throughout the side of the structure,” are examples of visual evidence; however, the Task 2 and Task 3 points have already been achieved. (1 point)
- Task 4 (contextual evidence): No point was earned. (0 points)
- Task 5 (second contextual evidence): No point was earned. (0 points)

**Sample Identifier: E35**

**Score: 1**

- Task 1 (attribution): The response does not attribute the work. (0 points)
- Task 2 (visual evidence): No point was earned. (0 points)
- Task 3 (second visual evidence): No point was earned. (0 points)
- Task 4 (contextual evidence): “The International Style, which arose in the 20<sup>th</sup> century. It renovated structure and modern appearance” is acceptable as contextual evidence, because although this is a weak response, it shows knowledge that the International Style dealt primarily with innovation and rethinking, here called “rennovated [*sic*] structure” in the 20<sup>th</sup> century. This was enough to award one task point for Task 4. (1 point)
- Task 5 (second contextual evidence): No point was earned. (0 points)

## 2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS

6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.



**2018 AP® ART HISTORY FREE-RESPONSE QUESTIONS**



© Erich Lessing / Art Resource, NY

**STOP**

**END OF EXAM**

© 2018 The College Board.  
Visit the College Board on the Web: [www.collegeboard.org](http://www.collegeboard.org).

**AP® ART HISTORY**  
**2018 SCORING GUIDELINES — Version 1.0**

**Question 6**

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 c. E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

**Scoring Criteria**

Task		Points
1	Accurately describes ONE visual characteristic of the Delphic Sibyl.	1 point
2	Accurately uses ONE example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.	1 point
3	Accurately uses ANOTHER example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.	1 point
4	Accurately describes the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.	1 point
5	Accurately uses specific contextual evidence to explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.	1 point
Total Possible Score		5 points

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Information

#### ***Describe the visual characteristics of the Delphic Sibyl.***

Michelangelo depicts the Delphic Sibyl, one of the five ancient Greek women prophets on the Sistine ceiling, as an idealized young woman seated in an illusionistic architectural space. Her monumental form fills a throne-like niche and appears to project outward from the surface of the ceiling. The sibyl's twisting pose reinforces the sense of balance within the circular composition. One of her arms extends down, alongside her torso, the hand resting in her lap. The other extends across her body, the hand clasping a large unfurled scroll. Turning away from the document, the sibyl directs her face over her shoulder towards the viewer. Her gaze is focused to the right as if responding to a sound or a vision; her mouth is slightly open as if she is about to speak or has just taken a breath.

The Delphic Sibyl wears a light blue veil that covers most of her hair except for a few blonde tendrils that float above her back. The sibyl's sleeveless, light green tunic is held closed by a round brooch visible below her raised arm. Over the tunic she wears a vibrant two-toned cloak, the blue outer shell covering her shoulders and the intense orange of the underside enveloping her lower torso and legs.

#### ***Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.***

Several ancient Greek and Roman influences inspired Michelangelo's depiction of the Delphic Sibyl. On the one hand, the Delphic Sibyl evokes the classical Greek idealism of Polykleitos. She projects heroic monumentality, combines repose and balance, and recalls the perfected form of classical arts based on the nude as a standard of perfection and beauty. At the same time, the Delphic Sibyl has Hellenistic athletic musculature, shows emotional intensity growing from within, and twists with the torsion of figures on the Altar of Zeus and Athena from Pergamon. Her pose, musculature, and the physique of the youths behind her demonstrate the likely influence of classical sculptures such as the Belvedere Torso. In this work, Michelangelo synthesizes his Florentine training that valued classical art with inspiration gained from newly discovered Pergamene-style Hellenistic sculptures entering the Vatican's collection.

Michelangelo enhances the classical, sculptural illusionism of the work through the use of chiaroscuro, intense contrast and highlights that accentuate the musculature of the figure and the volume of her clothing. The sibyl's garments, especially her long tunic and cloak, reference the sculpted drapery of classical antiquity. Neither purely classical nor Hellenistic, the draperies both conform to the volumes of the body like those on the grave stele of Hegeso as they swell into deeper pockets of light and dark as found in Hellenistic art. Michelangelo's careful studies of these draperies show the attention made to their form. Finally, Michelangelo's use of fresco mimics visual qualities of carved marble or stone to create an architectural setting with antique features. An elaborate painted cornice unites the various scenes of the chapel ceiling. The architectural features reveal additional influences drawn from the classical tradition of Greece and Rome.

That said, the Delphic Sibyl includes elements that depart from the classical tradition of Ancient Greece and Rome. The palette's intensity and color range departs from classical art, leaning toward Mannerism. The saturation of the colors, especially in the earlier phases of the ceiling, burst out of classical restraint. The Greeks and Roman, who frequently depicted sibyls as enigmatic young women, did not create colossal, enthroned versions of these seers. The superhuman scale of the figures are a departure from antiquity. Michelangelo's use of the idealized male body for the Delphic Sibyl's female form departs from the classical tradition of Greece and Rome.

The Delphic Sibyl, and the ceiling as a whole, also include visual elements that would become hallmarks of Mannerism. Michelangelo's use of vibrant hues in the drapery, the spiraling pose, and the ambiguous spatial relationships to the attendants would become influential for artists such as Jacopo da Pontormo in his *Entombment of Christ*.

#### ***Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.***

Physically, the placement of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel connects her to the message of prophecy. Located above the entrance to the chapel, the Delphic Sibyl provides a visual access point to the program as a whole, beginning with the Flood and culminating in the Creation, located above the altar

## AP® ART HISTORY

### 2018 SCORING GUIDELINES — Version 1.0

wall. The Delphic Sibyl's position adjacent to the figures of Zachariah, Joel, and Isaiah visually reinforces her importance as a classical counterpart to the Hebrew prophets within the chapel's larger iconographic program.

Symbolically, the iconographic program of the Sistine Chapel presents a Christian perspective of sacred history emphasizing God's plan for the redemption of humankind. The iconography includes scenes from the creation and the fall, the Jewish ancestors of Jesus, and the anticipation of the coming of Christ as a redeemer. This dramatic history, which only contains stories from the Hebrew Bible (Old Testament), focuses on scenes from the book of Genesis. The episodes from Genesis include the Creation, Adam and Eve and the Fall, and the Flood to emphasize prophetic revelation and divine intervention. Michelangelo alternates five ancient pagan sibyls with seven Hebrew prophets—a combination of classical and Jewish prophets—to frame the nine scenes from Genesis. In the ancient world, sibyls were female seers who prophesied at sacred sites. During the Medieval and Renaissance periods, sibyls were reinterpreted as foretelling the coming of Christ and the establishment of the Roman Catholic Church. The Delphic Sibyl's engaged expression, twisting pose, open scroll, and studious attendants reinforce the significance of prophecy to the revelation of the Word of God to humanity.

***Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.***

Michelangelo's inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel engages with concepts associated with Renaissance Humanism. Stressing the centrality of humanity and the individual, this intellectual undertaking looked to the arts and texts of classical antiquity as models for ideal behavior, culture, and civic life. The sibyls' presence within the program symbolizes the "rebirth" of the classical past as an ideal of the Italian Renaissance by seeking inspiration in ancient sculpture, painting, architecture, philosophy, and knowledge based in empirical observation rather than Medieval Scholasticism.

By synthesizing religious prophetic traditions, Michelangelo's pairing of sibyls with Hebrew prophets within the Sistine Chapel ceiling creates a humanist approach within the Christian message. The monumentality and emotional engagement of the Delphic Sibyl prioritize her significance for divine revelation, integrating the classical past with the Renaissance Christian present.

Sixteenth-century patronage practices also provide context for Michelangelo's inclusion of the Delphic Sibyl. Michelangelo completed the Sistine Chapel ceiling frescos under the direction of Pope Julius II, who was noted for his humanist interests. The active sponsorship by Pope Julius II of new commissions and the renovation of sacred sites in Rome included projects that both supported the authority of the Church and included motifs associated with antiquity. Because the Sistine Chapel is the private chapel of the pope and his court as well as the site for papal elections, Michelangelo's inclusion of the Delphic Sibyl within the larger iconographic program illustrates the significance of antique subjects for Renaissance patrons interested in humanism.

Lastly, the broader scope of interest in the classical subjects and their connection to humanism is further demonstrated by another papal commission within the Vatican located close to the Delphic Sibyl within the Sistine Chapel: Raphael's *School of Athens*.

# AP<sup>®</sup> ART HISTORY

## 2018 SCORING GUIDELINES — Version 1.0

### Scoring Notes

1	<p><b>Accurately describes ONE visual characteristic of the Delphic Sibyl.</b></p> <ul style="list-style-type: none"> <li>• An <b>idealized young woman seated in an illusionistic architectural space</b></li> <li>• The figure is <b>monumental</b>, filling a throne-like niche and appearing to project outward</li> <li>• <b>Twisting pose</b> reinforces the <b>sense of balance within the circular composition</b></li> <li>• The sibyl is depicted with: <ul style="list-style-type: none"> <li>- A <b>youthful face</b>, her head turned outward and gaze directed to the right, her mouth slightly open</li> <li>- One arm extending downward; the other extends across her body, her hand holding <b>an unfurled scroll</b></li> <li>- <b>Voluminous drapery</b>, the blue shell covering her shoulders and the intense orange enveloping her lower torso</li> </ul> </li> </ul>
2	<p><b>Accurately uses ONE example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.</b></p> <p><b>References:</b></p> <ul style="list-style-type: none"> <li>• <b>Idealized musculature</b> shows influence from classical and/or Hellenistic sculptures</li> <li>• <b>Contrapposto</b> or twisting mass derived from Ancient Greek and Roman sources</li> <li>• <b>Voluminous garments</b> reference sculpted drapery of classical antiquity</li> <li>• <b>Hellenistic emotion</b> on the sibyl's face</li> <li>• <b>Chiaroscuro</b> that creates sculptural volume</li> <li>• <b>Classical architecture: setting incorporates typical elements</b></li> <li>• Putti inspired by the <b>ideal nude tradition of ancient Greece and Rome</b></li> </ul> <p><b>Departs:</b></p> <ul style="list-style-type: none"> <li>• <b>Palette:</b> the colors are vibrant and explore a range that departs from most classical art</li> <li>• <b>Scale:</b> the monumental size of the sibyls does not exist in classical art</li> <li>• <b>Male nude figure used as the basis for the female figure</b></li> </ul>
3	<p><b>Accurately uses ANOTHER example of specific visual evidence to explain how the visual characteristics of the Delphic Sibyl reference OR depart from the classical tradition of Ancient Greece and Rome.</b></p> <p>See above.</p>
4	<p><b>Accurately describes the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.</b></p> <p><b>Symbolically</b>, the program presents a Christian perspective of history emphasizing God's plan for redemption:</p> <ul style="list-style-type: none"> <li>• Sibyls reinterpreted as <b>foretelling the coming of Jesus Christ and Salvation</b></li> </ul> <p><b>Physically</b>, the placement also connects her to the message of prophesy:</p> <ul style="list-style-type: none"> <li>• Alternating <b>Sibyls and Hebrew Prophets</b></li> <li>• Sibyls and Prophets <b>frame</b> scenes from <b>Genesis in the Bible (Hebrew Bible or Old Testament also acceptable)</b>.</li> <li>• Delphic Sibyl <b>placement above the entrance</b>, near the Flood, serves as an access to the iconographic program.</li> </ul>
5	<p><b>Accurately uses specific contextual evidence to explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.</b></p> <ul style="list-style-type: none"> <li>• The sibyls symbolize the Renaissance <b>revival of classical art and intellectual pursuits</b>.</li> <li>• The inclusion engages with <b>Renaissance ideals of humanism</b>. By synthesizing religious prophetic traditions, Michelangelo's pairing of sibyls with Hebrew prophets creates a humanist approach within the Christian message.</li> <li>• Sixteenth-century patronage also provides context: Michelangelo completed the Sistine Chapel ceiling frescoes under the direction of <b>Pope Julius II</b>, who was noted for his humanist interests.</li> </ul>

## 6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

- ① Describe the visual characteristics of the Delphic Sibyl.
- ② Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.
- ③ Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel. — Foretells crucifixion of Christ
- ④ Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance. — Appropriation of Greco-Roman motifs for Christian significance(s)

The Delphic Sibyl of Michelangelo is seated ~~and~~, grasping at a scroll, a reference to its role as a soothsayer in Greco-Roman mythology. She ~~is~~ herself is depicted ~~in~~ in brightly-colored, free-flowing robes. ~~The~~ The sibyl is flanked to her right by two nude attendants, likely working to a similar function as the sibyl. Surrounding the sibyl is a Renaissance recreation of Ancient Roman entablature as part of some temple. Michelangelo's sibyl follows according to the Greco-Roman tradition. Her free-flowing drapery and coiffure mimic ancient Roman dress, and her strong, muscular, and sculptural form is highly reminiscent of Roman sculpture. Moreover, the depiction of a female sibyl corresponds to the Greek tradition of soothsaying at Delphi. Within the narratives of the Sistine Chapel's frescoes, the Delphic Sibyl serves as ~~the~~ the foreteller of Christ's betrayal and his subsequent crucifixion at the hands of the Romans. This inclusion is highly characteristic of Renaissance ideals; Michelangelo included the sibyl as an appropriation of ancient Greco-Roman mythology, drained of its pagan origins, and repurposed for Christian thematic significance. This practice was ~~an~~ extremely common in Renaissance art.

T861

6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

The Delphic Sibyl has a round, circular composition. Her arms are painted as very strong. She is placed within an architectural landscape that was painted in a 3 dimensional format. Her gaze is averted.

The figures strong form references the depiction through sculpture of musculature in ancient Greece and Rome. Instead of depicting the woman as weak and fragile, her muscles are pronounced and idealized as they would have been in Ancient Greece and Rome. Also the drapery in her outfit can reference the heavy drapery seen in Hellenistic Greek sculptures. Drapery was very important and gives the figure form and dynamism rather than



making it look static.

The Delphic Sibyl would have been located in a spandrel ~~as~~ <sup>as if</sup> ~~with~~ <sup>were</sup> other prophets from the old Testament of the bible. She would not have been a part of the long main narrative of the chapel but instead a sort of supporting character that would have a role in the story. The main panels would have featured scenes from the Old Testament such as the creation of man, the bannishing of man from the garden of Eden and the Great Flood.

Including the Delphic Sibyl allowed for the artist to focus more closely on a single subject rather than the chaotic main panels that he painted. The Renaissance focus on the body and its form is represented in the piece. It allowed the artist to pay close attention to detail such as the musculature that was important to Renaissance artists. Renaissance artists made a point to capture the whole story and by including this important figure in the Old Testament, the story is further complete.



6. Suggested time: 15 minutes.

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

Visual characteristics of the Delphic Sibyl include a woman holding a scroll, two small children holding and reading a book, and painted architectural features. The woman adorns a blue cloak, and green and red garments. A way the work references classical tradition of Greece and Rome is through the use of relaxed contrapposto ~~stai~~ pose. Rather than being depicted as stoic and unmoving, the woman has realistic looks and movement. Another characteristic that references the classical traditions is painted architectural features. An earlier instance this tradition references is works such as the wall paintings in House of the Vettii. Another example of traditional Greek and Roman depiction is through idealized figure. The woman and the children both have visible, defined musculature. The Delphic Sibyl is located near the centre of the Sistine Chapel. Contextual evidence for the inclusion of the work into the larger iconographic program of the chapel is that reflects ideals of the renaissance is within things such as the scroll and books. The Renaissance thinkers and scholars, and people in general began to turn away from religion toward pursuit of knowledge.

6. Suggested time: 15 minutes.

I<sup>46</sup>

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

The Delphic Sibyl is seen sitting down reading or writing from a scroll. Her arms are muscular and so precisely shaped by Michelangelo. This references the classical tradition of Ancient Greece by having perfect body types. She is also facing away, so we see a direct view of her face. Nothing is stylized and this represents the ideals of the renaissance by showing the free body movement, which is not stiff at all. The colors are really smooth her just writing while the two in the back talk just give a sense of peacefulness within all the hectic things going in the Last Judgement.

6. Suggested time: 15 minutes.

W96

The work shown is the Delphic Sibyl in the Sistine Chapel, painted by Michelangelo c. 1508–1512 C.E.

Describe the visual characteristics of the Delphic Sibyl.

Using at least two examples of specific visual evidence, explain how the visual characteristics of the Delphic Sibyl reference and/or depart from the classical tradition of Ancient Greece and Rome.

Describe the place that the Delphic Sibyl occupies within the larger iconographic program of the Sistine Chapel.

Using specific contextual evidence, explain how the inclusion of the Delphic Sibyl within the larger iconographic program of the Sistine Chapel represents the ideals of the Renaissance.

There is a woman holding a scroll looking to the side. There are two nude bodies acting as columns on either side. In the back, there is a nude boy looking at a book in front of another child.

# AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES

## 2018 AP Art History

### Question 6

**Sample Identifier: P11 6**

**Score: 5**

- Task 1: In this response: the visual characteristics of the Delphic Sibyl include: : a seated “soothsayer,” grasps a scroll,” bright colors, and a classical architectural setting with an entablature. (1 point)
- Task 2: The sibyl’s drapery recalls or references ancient dress from the Greco-Roman past. (1 point)
- Task 3: The sibyl’s body references muscular sculptural forms from ancient Rome. (1point)
- Task 4: The Delphic Sibyl’s symbolic placement in the program is that of a “foreteller” of Christian stories. (1 point)
- Task 5: The Renaissance ideal of connecting classical idealism with Christian beliefs is represented by the sibyl. This was accomplished by “appropriating” a classical pagan figure and investing it with new Christian “significance.” (1 point)

**Sample Identifier: T8 6**

**Score: 4**

- Task 1: In this response, the visual characteristics of the Delphic Sibyl include: the “circular” composition, strong arms, placement within an illusionistic architectural setting, and an “averted” gaze. (1 point)
- Task 2: The sibyl’s “strong” form references ancient Greek and Roman idealization. (1 point)
- Task 3: The sibyl’s “heavy drapery” recalls Hellenistic sculptures and adds “dynamism.” (1 point)
- Task 4: Physically, the sibyl is placed with Old Testament prophets “supporting” the main panels showing Old Testament scenes such as the Creation, banishment from Eden, and the Flood. (1 point)
- Task 5: This task was not achieved. The response claims that “focus on a single subject” and “the body,” constitutes an ideal of the Renaissance without justifying such a claim. (0 points)

**Sample Identifier: C7 6**

**Score: 3**

- Task 1: Sibyl described as a woman holding a scroll, wearing blue, within a “painted architecture” setting (1 point)
- Task 2: References the classical past by describing the tension between a “relaxed contrapposto.” (1 point)
- Task 3: References the classical tradition of illusionistic architecture as found in wall paintings like those in Pompeii at the House of the Vettii. (1 point)
- Task 4: Sibyl incorrectly described as being placed in the “centre” of the program. (0 points)
- Task 5: Renaissance thinkers are incorrectly described as moving away from religion toward knowledge. (0 points)

**Sample Identifier: I4 6**

**Score: 2**

- Task 1: The Delphic Sibyl is seated, holds a scroll, has muscular arms, and is “facing away.” (1 point)
- Task 2: Sibyl references the past by drawing upon tradition of “perfect body types.” (1 point)
- Task 3: The second reference/departure is an incomplete attempt at using color for a response. (0 points)
- Task 4: No attempt made at describing the placement of the Sibyl within the program. (0 points)
- Task 5: Incorrect description of the movement of the figures as a Renaissance ideal linked to the past. (0 points)

# **AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES**

## **2018 AP Art History**

**Sample Identifier: W9 6**

**Score: 1**

- Task 1: The Delphic Sibyl is described as a woman “holding a scroll looking to the side.” (1 point)
- Task 2: No attempt was made. (0 points)
- Task 3: No attempt was made. (0 points)
- Task 4: No attempt was made. (0 points)
- Task 5: No attempt was made. (0 points)